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PAINTING

AND

CELEBRATED PAINTERS,

ANCIENT AND MODERN;

INCLUDING

HISTORICAL AND CRITICAL NOTICES

OF THE SCHOOLS OF

ITALY, SPAIN, FRANCE, GERMANY,

AND THE NETHERLANDS.

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LADY JERVIS WHITE JERVIS.

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PREFACE.

THE extraordinary increase of public and private Galleries of Painting in this kingdom, within the last few years, demands a more particular account of the works they contain, and of the masters by whom they have been executed, than is to be found in any publication with which I am acquainted. The foreign works on Art, which have been translated into English, are either silent regarding pictures in England, or give a very inadequate notice of them. Passavant and Waagen have visited this country, and have attempted to do justice to the artistic treasures that came under their observation; but neither has given to the public what could be accepted as a general review of the almost innumerable examples of the Continental Schools

of Painting that enrich the mansions of our nobility and gentry. A popular English writer, Mrs. Jameson, has made an effort in this direction; but her account of the "Public Picture Galleries," published in 1842, comprises only six in or near the metropolis, while her account of the "Private Galleries," published two years later, is limited to seven.

That something more was wanted—a book that should be a popular history of the Art, with a continual reference to the works in England that so fully illustrate it—I felt as much as any one who has entered any of our numerous private galleries, with a limited knowledge of Painting, and an almost unlimited ignorance of Painters. To write such a work, I wanted both time and ability; still, with every fresh visit to a good collection, the necessity presented itself more urgently; and I could not resist an inclination, created by the non-appearance of those better qualified for the task, to attempt something, however unpretending, in this shape.

While I was hesitating, a French work fell into my hands, which, on the first glance, appeared likely to lighten the labour of composition, the thought of which had kept a powerful restraint on my zeal. A translation was decided on, to which I merely intended to append brief notices of the principal paintings in this country: but as it proceeded, so many sins of omission and commission presented themselves—errors even that Horace Walpole had corrected in Felibien—that extensive alterations and additions became inevitable. When completed, there could be no question that M. Valentin would not acknowledge it as a translation, nor could I conscientiously put it forward as original. All I could do, under the circumstances, was to mark by brackets the more considerable additions—independently of which, however, I think it necessary to state, that the expressions have been frequently modified, and the text otherwise altered, in accordance with what is believed to be better authority.

It is not at all improbable that some oversights may have been committed during this process: I beg, however, that it may be understood I make no pretension to be a pictorial Warwick—a setter up and puller down of the Kings of the Gallery—a character, by the way, already sufficiently familiar to the student of Art. The amount of knowledge required to pronounce with certainty on the productions of *every* master of *any* school—many masters having painted in several styles—is so peculiar and extensive, that no connoisseur, however great his advantages may have been in studying the subject, ought to lay claim to it. More than one instance has occurred recently, of a judgment, formed upon the study of a life, completely at fault; therefore, confident opinions, pronounced by individuals whose opportunities of acquiring information have been notoriously confined to hurried visits to picture galleries, can scarcely be received with too much caution.

Although I have obtained whatever assistance

was accessible in the production of these volumes from trustworthy sources, I offer them only as a popular compendium for the amateur and general reader, though not without hope that the collector may find in their pages much useful information, and the artist acquire from them a clear idea of the history of his art. The chief object I have held in view is to show the extraordinary extent of our pictorial possessions. The list at the end of the second volume, compiled from the most eminent authorities, including Kügler, Passavant, and Waagen, exhibits for the first time, the treasures we have secured. The "Catalogue Raisonnée," of Smith, attempted to trace all celebrated pictures from the painter's easel to the proprietor's cabinet. So many years have elapsed since the publication of this work, that the majority must have made more than one remove; and this country, has probably quadrupled the acquisitions there recorded. Notwithstanding the extent of the accumulations evident in the list now published, my

impression is that a vast number are omitted, many being in private hands—each unknown out of its own little family circle—and many more in the possession of dealers, some of whom have a stock of several thousands, among which are examples of considerable value. Respecting any genuine pictures that do not appear in the list I shall be glad to receive information, by a letter addresssd to my publishers: equally thankful shall I be for corrections of any errors into which I may have been betrayed.

Like Kügler, M. Valentin attempted an account of the English School of Painting; but as this was confined to a brief notice of Hogarth, and the mention of about half-a-dozen names, I omitted it. The subject was of too much importance to be hurried over, and demanded more space than I had at my disposal. This work, therefore, is devoted to a review of the Foreign Schools, commencing with the earliest demonstrations of ancient art in Assyria, and concluding with the most recent efforts of

modern art in France; the various Schools of Italy being considered at a length commensurate with their importance in the history of the Art; without, however, neglecting the claims of Spain, of Germany, of Holland, and of Flanders. Indeed, to render it an acceptable Hand-Book to the principal Galleries, and a trustworthy guide to a knowledge of the celebrated Paintings in England, no pains have been spared.

ANTIQUE ART.

PAINTING

AND

CELEBRATED PAINTERS.

CHAPTER I.

The Origin of Painting.—Its condition among the ancients.—Greek Painters, from the rise of the art to its decay.

MAN has received from his Creator the power of imitation, and an imperious desire to make use of this power seems inherent in his nature. Variety in forms and in colours is, to him, an inexhaustible source of pleasure. The most barbarous people, as well as the most civilized, have had recourse to Painting, in order to decorate their dwellings and their temples, and to enrich and ornament the statues of their gods. In ancient times, Painting was the principal ornament of the

famous pœcile of Athens, and of the temples of the Greeks and Romans; it added to the splendour of the monuments of ancient Egypt; and, two thousand one hundred years before our era, Semiramis had fabulous animals painted on the bridge of her superb capital, Babylon. At a later time, we find painting in the burial-vaults of the first Christians, and in the churches of the middle ages; we behold it, combined with gold, in the pagodas of the Indians; decorating the teocalli of the Mexican Aztecs, and shining, with a brighter splendour, in the mosques of the Turks and Arabs; lastly, in our own days, it is the greatest ornament of our churches and palaces.

Many endeavours have been made to ascertain what nation invented the art of painting.

[The advance made in the arts of design in Babylon and Assyria, several centuries before they had made any progress in Greece, is evident from those extraordinary monuments, which, thanks to the enterprise and artistic taste of Dr. Layard, are now in the British Museum. To this accomplished traveller we are indebted for opening sources of knowledge respecting the early history of Art, which were unknown to Winckelmann and other

authorities on the subject. It is evident, from the published results of his first and second visits, that architecture and sculpture were not the only arts in which the Assyrians excelled; gem engraving, carving in ivory and wood, embroidery, bronze casting, and ornamental metal work, were pursued with equal success; nor can there be any doubt, that painting was also in general use. He found traces of pictures on the walls at Nimroud, baked bricks "elaborately painted with figures of animals and flowers;"* paint was also found by him at Khorsabad, on the bas-reliefs. † The Prophet Ezekiel, in denouncing the transgressions of Jerusalem, says, "She saw men pourtrayed upon the wall, the images of the Chaldeans pourtrayed with vermilion, girded with girdles upon their loins, exceeding in dyed attire upon their heads, all of them princes to look to, after the manner of the Babylonians of Chaldea, the land of their nativity."‡

While the arts flourished among the Egyptians, Sir Gardner Wilkinson has proved that

* "Nineveh and its Remains," vol. ii. p. 12.

† Ibid. pp. 306, 307.

‡ Ezekiel xxiii. 14, 15.

painting was not neglected, and has collected many interesting illustrations of its employment. One of the most curious remains of the art, as practised amongst this remarkable people, exists in the shape of a female portrait, found in a tomb, and now preserved in the British Museum. It was brought into this country by Mr. Sams, of Darlington, whose collection of antiquities was purchased by the trustees. Less known, but not less interesting to the student, are the pictorial works of the Etruscans; these, there is reason for believing, had an Asiatic origin. Though art may have visited the cities of Etruria, directly from Asia Minor, it is not improbable that its early efforts had a more remote source. Greece unquestionably assisted in producing its perfect manifestations; but Egypt or Assyria sent the first instructors. Etrurian art possesses, however, a character of its own, which cannot have escaped the notice of those who have studied its painted vases and wall-paintings. These exhibit features well worthy of observation; a spirit approaching the classic, without having completed its emancipation from the barbarous. They prove, too, that an advanced artistic taste prevailed

in a considerable portion of Italy; not only efore Rome was similarly distinguished, but before such evidence of intelligence had presented itself in refined and intellectual Athens.]

The Greeks have imagined an ingenious fable respecting the invention of painting;* but it is evident that the art, considered in its most primitive state, belongs to all nations. Do we not see that the most barbarous people, even those who do not care to clothe themselves, have some notion of it, which they exemplify in a species of the pictorial art, called tattooing. Mothers disfigure their children from the cradle, by pricking the tender skin with pointed bones, or with fish-bones, and rub coloured substances into the wounds, which renders the designs indelible. This

* They relate that the warrior Polemon, when going to encounter the chances of battle, came to take farewell of his betrothed, the daughter of a potter of Sicyon. In reconducting him to the door, having perceived that the shadow of her betrothed was marked upon the wall, by the reflection of the light of a lamp which she held in her hand, she drew the outline to preserve his likeness; observing this, her father conceived the idea of covering the space comprised between the lines she had traced, with clay, which he afterwards baked in his oven, in order to make it a durable work of art.

art is, not confined to savages; many of our sailors have adopted it, confining it, however, to the arm or breast: the favourite designs being anchors and ships.

This kind of painting originated in the love of personal decoration; necessity gave rise to another, that preserves the remembrance of events. The latter is almost as old as the world; it preceded the knowledge of letters. Men began by representing facts, which they wished to remember, long previously to imagining the art of relating them by conventional characters.

Painting, at first, consisted merely of a simple outline. Such primitive attempts were, therefore, but rude sketches, similar to the first artistic efforts of children.

After being long confined to outline, artists endeavoured to produce the various lines in objects by employing coloured mediums. A yellow or blue drapery was represented by going over the outline with yellow or blue; this was simply what in later times was called illuminating.

Such was the condition of the art of painting amongst many nations, whose claims to distinction in other branches of art it is im-

possible to dispute; namely, the Assyrians, Egyptians, Indians, and Chinese. Others, more observant, perceived that, in nature, all objects stood out in relief; and invented that part of the art which we call *chiar-oscuro*. The Greeks, possessing finer, more delicate, and more sensitive powers of observation, invented this branch of the art before colour, and made *monochroms* previously to attempting to use different colours; while other nations painted illuminated pictures, without having acquired the art of throwing objects into relief.

We learn from the testimony of Plato, who lived four hundred years before our era, that the art of painting had long been familiar to the Egyptians; but that for a considerable number of centuries it had remained stationary. The Egyptian artists devoted themselves, principally, to the decoration of their temples; and the figures which they drew, always had a particular posture and conventional form. These forms were monstrous; they were sometimes the bodies of animals joined to the heads of men; at other times, the heads of animals joined to human bodies; and the animals were themselves fabulous and imagi-

nary, having no type in nature. The Egyptians adhered to this mode of painting, until the period when they passed under the dominion of the Ptolemies.

The Persians were at one time acquainted with the art of painting; but could not have attained a remarkable degree of excellence, for, after their conquest of Egypt, they employed Egyptian artists. The Persian carpets were, indeed, celebrated throughout Greece, and were adorned with likenesses of individuals; which however, does not imply that the latter were perfect representations. It was the ingenious intermixture of colours, and not fidelity to nature, which the Greeks admired in these fabrics. No name of any Persian painter has come down to us.

The ancient inhabitants of Tuscia, or Etruria (now called Tuscany), were the first who adopted nature as a model for their artistic productions; and the first also, who, to the study of nature, united that of the ideal. Pliny says that painting was already carried to perfection in Italy, previous to the founding of Rome; in his time the paintings of Caere, a town of Etruria, still attracted the notice of connoisseurs. It was most probably from

Etruria that Latium obtained the artists who decorated her towns. He who painted in fresco at Lanuvium, a Helen, and an Atalanta, the beauty of which was so much admired, must have been an Etruscan artist. No doubt Etruria also gave birth to that Ludius Helotas, who, previous to the founding of Rome, painted at Ardea the cupola of the temple of Juno, which still preserved the freshness of its colours in the first century of our era.

According to Pliny, the Greeks date their first painters only from the twenty-fourth Olympiad—four hundred years before our era; and the art of painting existed at a much more remote period. It is certain that it had advanced to the use of colours, when its immortal poet and chronicler flourished. Helen, working a tapestry whereon she described the numerous combats of which she had been the cause; Andromache, occupying herself in representing, in the same manner, flowers of various hues; furnish us with undeniable proof that, in the time of Homer, painting was no longer limited to simple outline or even to monochrom, but consisted of variety in colouring. The existence of coloured painting from that

time must be admitted as an historical fact. Its originators, Cleanthus and Ardices of Corinth, and Telephanus of Sicyon, must then be dated anterior to Homer and Hesiod. Here the uninterrupted history of Greek painting begins, although still mingled with some obscurity.

The works of the first artists known to us, were very imperfect, as they were painted only in one colour. After these came Euramis, who made great progress in the art. He worked in two colours; employing one for the flesh tints, and the other for draperies. His pupil, Cimon, a native of Cleone, succeeded him, and left his predecessors far behind; he discovered the manner of foreshortening, and of grouping figures in his compositions. Before his time, the art was limited to representing figures ranged, like statues, in a row; all were in a standing posture, facing the spectator. Cimon placed them in various attitudes, and advanced the art so far, as to represent muscular action and folds of drapery.

Towards the year seven hundred before our era, Bularchus appeared; he painted the famous "battle of the Magnesians." Doubt-

less, Bularchus was no inferior artist, at least, for his time; since Pliny tells us that his painting was paid at its weight in gold, by Candaules, King of Lydia; the last of the family of the Heraclidæ. After this artist, we find a hiatus of two centuries and a half; and all we know of the art in Greece, during this period, amounts to little more than an assurance that, at the time of Anacreon, painting flourished at Rhodes more than five hundred years before our era; and painting in encaustic was not unknown.

In the year 450 B.C., and towards the eighty-third Olympiad, Panænus, brother to the celebrated sculptor Phidias, executed at Athens a painting representing the battle of Marathon, in which all the portraits were exact likenesses, yet totally devoid of action. Notwithstanding this defect, Panænus must be looked upon as having given immense progress to painting. Associating his labours to those of the immortal statuary, he contributed greatly to the glorious era of Pericles.

During the life of Panænus, an artist appeared who was destined to elevate painting to a still higher degree of perfection. This was Polygnotus of Thasos, who, disdaining to

walk in the steps of his precursors, created a style of his own. A faithful imitator of nature, he bent all his energies to the creation of graceful compositions, and was the first to give to his figures the different shades of colour. He adorned with his paintings the porticoes of Athens. Amongst the compositions of Polygnotus, the "*re-embarcation of the Greeks after the taking of Troy*," and the "*descent of Ulysses to the lower regions*," were the most admired. The Athenians, desirous of recompensing the artist for his labours, asked him what sum he considered sufficient remuneration? Polygnotus, as a disinterested artist, answered that the only thing for which he felt ambitious, was the gratitude of his fellow-citizens. This noble reply procured for him a solemn vote of thanks from the Amphictrionic council; it was also decreed that the young painter should henceforth reside in the national palace. Polygnotus brought to perfection the art of painting in encaustic. This method, according to Pliny, consisted in painting with a metallic pencil—which had one end pointed and the other flat—on ivory or on polished wood. After dipping the pencil into coloured mediums of a certain thickness, the

painter placed a chafing-dish at his side, to preserve the heat of his pencils; filling up the outline of his drawing by the point of his instrument, he spread with the flat end of his pencil the colours over that part of the surface which he wished to cover. The works of Polygnotus, as well as those of the artists who imitated him, possessed some brilliancy; but their harmonious composition was marred by want of sufficient knowledge of light and shade. Pausanias informs us that the painting of The Siege of Troy, by Polygnotus, united great power of expression to great excellence of design. A remarkable feature in the history of this picture is, it was destined for the Pœcile, but carried off to Rome by a covetous pro-consul, who took it from Athens, and brought it, towards the close of the fifth century, to Constantinople; where it ultimately perished with many other *chefs-d'œuvre*, after having resisted for nearly nine centuries the injuries of time, without experiencing any sensible deterioration; which makes the boasted superiority of oil-painting to encaustic, somewhat questionable.

In the year 408 B.C., Apollodorus of Athens, one of the greatest painters in Greece, rendered

his name for ever celebrated by the pains which he took to bring to perfection the art of drawing, colouring, and foreshortening. Pliny informs us that in his day two *chefs-d'œuvre* by this painter were still to be seen at Pergamos; one represented a priest in the act of praying; the other an Ajax, struck by Minerva with lightning.

Zeuxis of Heracleum, who was a pupil of Apollodorus, followed the career of improvement opened by his master. He was a co-temporary of Isocrates, who died, at a very advanced age, 378 B.C., and shewed himself so superior to his predecessors, by the skill with which he managed the effects of light and shade, that Apollodorus became jealous of his success, and composed a satire against him in verse, in which he reproached Zeuxis with having stolen his talent from him. He replied by a succession of *chefs-d'œuvre*, which established his reputation. He acquired at the same time immense riches, and these he employed in gratifying his taste for luxury and ostentation. It is related, that at the celebration of the Olympic games, his domestics were dressed in new mantles, on which their master's name was embroidered in letters

of gold. When he had made his fortune, he was no longer willing to sell his paintings, but distributed them gratuitously amongst his friends and admirers ; because, he said, no one was rich enough to pay him for them sufficiently. Ælian gives a trait illustrative of this singularity, in assuring us that he was in the habit of giving away his paintings, but that before he parted with them, he used to exhibit them in great pomp in his studio, and make people pay for looking at them.

It appears that Zeuxis' pride, or, rather, consciousness of talent, equalled the greatness of his genius. Having finished one of his best paintings, which represented an Athlete, he wrote beneath it these words, "It will be easier to criticise this than to imitate it." Frequently, those persons who had ordered paintings from him, complained of the slowness with which he worked. "It is," he replied, "because I work for immortality."

Besides Apollodorus, Zeuxis reckoned among his illustrious rivals, Timanthes, Androcydes, Eupompus, and Parrhasius. The latter entered into competition with him, and contended with him for the prize designed for the artist who should represent nature with the greatest

truth. Zeuxis painted a piece, in which he so well depicted fruits and flowers, borne in a basket by a child, that, as soon as it was exhibited, birds approached to peck at them. On seeing this, Zeuxis was so transported with joy, that he urged his adversary to show what he could do in the way of rivalry. Parrhasius obeyed, and produced his work, which appeared covered with a delicate stuff in the form of a curtain. "Draw the curtain," said Zeuxis to him, "in order that we may enjoy the sight of this rare production." But this curtain was the painting itself. It was so well executed, that Zeuxis, acknowledging himself defeated, cried out, "I have only deceived birds, but Parrhasius has deceived Zeuxis."

The last painting of Zeuxis was the grotesque portrait of an old woman; and Valerius Flaccus relates that he fell into such violent fits of laughter in contemplating this work, that he died. He excelled in the beauty of his forms, the purity of his outlines, and particularly in the delineation of his female figures; but he was reproached with not expressing, with sufficient grace, the sentiments and passions of the soul. His most perfect work was

the *portrait of Helen*, which he painted for the Agrigentines.

Parrhasius of Ephesus, the son and disciple of Evenor, was the first who observed proportion in painting, and rendered the expression of the countenance, the natural appearance of the hair, and the delicate lines of the mouth, after nature. This painter, having acquired great celebrity and a large fortune, led a most luxurious life, and displayed the utmost extravagance in his dress: he generally wore a purple cloak and a crown of gold, and never spoke of himself but in the most grandiloquent terms. After having been the successful rival of Zeuxis, he was, in his turn, excelled by Timanthes, with whom he contended at Samos, for the prize in painting. The subject of emulation was, "*Ajax indignant at seeing Ulysses preferred to him for the possession of the arms of Achilles.*" All the votes being in favour of Timanthes, a friend of Parrhasius sought to console him for this defeat; the artist replied, that he attached no importance to it; but could not help pitying the poor son of Telamon, who had been twice humiliated by an unworthy adversary. According to Seneca, Parrhasius carried the love of his art to such

a height, that, having wished to represent the sufferings of Prometheus, he had a slave, whom he had bought at Olynthus, after the taking of that town by Philip of Macedon, tortured to death in his presence, to serve him as a model. Such an allegation must be received with caution; it probably has not more foundation than similar accusations against certain modern painters, of having stabbed a man, in order to paint an expiring Christ. Parrhasius, having yielded to a reprehensive indulgence of his imagination, which, however, is explained by the manners and customs of his time, executed several paintings, the subjects of which were offensive to modesty. Several of these compositions were seen at Rome, even in the time of Suetonius. The odious and dissolute Tiberius possessed one, amongst others, which he valued at an enormous price; and for which he had paid sixty sesterces (about £6000 of our money).

Timanthes of Sicyon, the successful rival of Parrhasius, was one of the most illustrious painters of ancient Greece. All historians have spoken of his works with the greatest praise. He possessed, especially, the talent of design. In his celebrated picture of *Iphigenia*, after

exhausting every expression of sadness in the countenance of Menelaus, uncle to the victim, and not knowing how to depict the grief of the unfortunate Agamemnon, her father, he covered his face with a veil; thus leaving full scope to the imagination. Having painted a *sleeping Cyclops*, in order to give an idea of the colossal stature of the giant, he placed near him some satyrs, amusing themselves in measuring his thumb with a thyrsus.

Timanthes lived under the reign of Philip, the father of Alexander. He had for cotemporary Eupompus, who boasted that he followed no other master than nature. This painter occasioned a new division in the schools, which before were the Greek and the Asiatic; after him the Greek school was divided into those of Athens and Sicyon. Pamphilus, and Apelles, his disciple, gave a new lustre to the latter; and this, as a school, appears to have existed for a longer time than any other; since all the paintings, carried in procession in the great triumph of Ptolemy Philadelphus, came from its studios.

Pamphilus, of Amphipolis, in Macedonia, a painter very celebrated for his talent, and still more for having been the master of Apelles,

distinguished himself, among all the painters of antiquity, by a profound acquaintance with literature and the exact sciences, as well as by the grace and dignity that mark his compositions. The reputation which he enjoyed, permitted him to demand a very high price for his lessons. He took his pupils for ten years, and exacted from them one talent; that is, £216 of our money. He conferred such dignity on painting, that first at Sicyon, and afterwards throughout Greece, it was placed in the first rank of the fine arts; and the young men of the most distinguished families were willing to study under him. The art of painting preserved among the Greeks the glory with which it had been invested by Pamphilus. There were at first only a few men of genius, who could practise it, and afterwards the art was restricted to persons of the most respectable condition; it was always interdicted to slaves; its degradation was reserved for the Romans, who allowed it to be practised by servile hands. Aristides, of Thebes, the pupil of Euxenides, the Bœotian, must have been about the same age as Pamphilus, and lived long enough to witness the fame of Apelles. He distinguished himself by his power of expression,

and was the first artist who could faithfully render the affections and the troubles of the mind. He painted a supplicant, to whom nothing was wanting, but that his voice should be heard; and also a sick man, whom no one could tire of admiring.

Aristides worked in encaustic, and produced very fine paintings; among others is cited one—a combat with Persians—in which there were not less than a hundred figures. For each figure was paid ten minæ, or thirty-six pounds of our money; the painting of the hundred figures therefore brought the artist the sum of three thousand six hundred pounds. The Romans were so ignorant of this art, when they took possession of Corinth, that the consul Mummius seeing King Attalus buy a painting of Aristides for six thousand sesterces, conceived that there was some secret virtue in it, and would not allow it to be given up, notwithstanding the complaints of Attalus. The victorious soldiers were so little aware of the value of the master-pieces which had fallen into their hands, that they threw them in a confused heap on the ground, and made use of them as tables on which to play at dice.

Apelles, the painter, who, amongst the

ancients, enjoyed the greatest celebrity, was born at Ephesus in the 112th Olympiad, (332 years B.C.) Never did any painter pursue his art with more care. However much he might otherwise have been occupied, he did not allow one day to pass without study. He had at first been the pupil of Ephorus, of Ephesus; but, anxious to form his style in a better school, he entered that of Pamphilus; after having remained there for ten years, and gained the admiration of connoisseurs, he was not satisfied until he had visited the school of Sicyon, which was considered to exhibit, in a remarkable degree, the principles of the beautiful.

Grace was the distinguishing quality of the talent of Apelles; it breathed in all his compositions, which were at the same time full of life and of poetry. Pliny informs us that this great painter made use only of four colours, which he combined and harmonised admirably, by means of a varnish he invented, the secret of which died with him. In him the love of the beautiful grew into a passion. In order more surely to attain perfection, when he had terminated a work, he exhibited it in public, and, concealed behind a canvass, listened to the criticisms of the spectators, and endea-

voured to profit by their remarks. One day, a shoe-maker, having found that there was something wanting to a sandal, the artist availed himself of the observation of so competent a judge, and on the following morning his painting reappeared with the correction indicated. The shoe-maker, proud of his success, took advantage of it to criticise the leg of the figure; but Apelles, coming out suddenly from behind his canvass, interrupted him, by addressing him in these words, which the fables of Phœdrus have rendered proverbial, "*Ne sutor ultra crepidam.*" Let not the cobbler go beyond the sandal.

Apelles inspired Alexander with so high an idea of his talents, that the latter would not sit to have his portrait taken by any one else; and his painting of *Alexander holding the thunderbolt,* was so perfectly executed, that, according to Pliny, the thunderbolt and the hand of the king seemed to strike out from the canvass. This fine painting was placed in the temple of Diana, at Ephesus.

Apelles also painted the *conqueror of Darius mounted on Bucephalus.* Alexander appeared at first dissatisfied with this production; but, at that moment, a mare, which was accident-

ally passing, began to neigh at the sight of the charger. The artist then addressing the hero, said to him, "Is it possible that this animal can be a better judge of painting than the King of Macedon?"

Apelles, led by the desire of studying the progress of art among foreign nations, visited in succession, the island of Rhodes, Macedonia, and Egypt. It is related that he was accused, while residing in Egypt, of having conspired against the life of Ptolemy, and was to be condemned to death, unless the true culprit should declare himself. Having escaped this danger, he returned to Ephesus, where he painted his picture of Calumny, in order to avenge himself of his persecutors, and died a short time afterwards. Pliny speaks of several of the paintings of Apelles which were preserved in the palaces of the Roman Emperors. The most esteemed of these were, *King Antigonus on horseback,* and *Diana in the midst of a group of virgins,* who were sacrificing to her; and the famous *Venus Anadyomene;* so called, because the goddess was represented rising from the sea.

Protogenes of Caunus, a town subjected to Rhodes, rivalled Apelles in talent. It is not

known who was his master; there is reason to suppose that he had been the pupil of some obscure artist, and that he owed his progress solely to his own studies, and to his great application. He was very poor. It was only at the age of fifty that he began to enjoy some renown. Even at that time he was but a ship painter; but it must be remembered, that the Greek vessels were magnificently decorated, proof of which may be found in the description of the ship of Ptolemy Philadelphus, which was adorned with ivory statues and superb paintings. Protogenes, far advanced in the knowledge of his art, and remarkable for the correctness, the delicacy, and the energy of his compositions, was ambitious to excel in everything. Aiming at perfection in his works, he spent too much time in finishing them. He was seven years, it is said, in executing his famous painting of *Ialysus the hunter, and the nymph Rhodos.* At the end of this time the principal figure was the only one which he looked upon as completed. This painting, considered as the *chef-d'œuvre* of the artist, was preserved for many years at Rome, in the Temple of Peace.

Pliny relates, that poverty had obliged Pro-

togenes to practise a severe abstinence, which was very useful to his talent. During the long time he spent in painting his Ialysus, he lived on vegetables soaked in water, to satisfy both his hunger and his thirst; fearing that the use of meats might render his intellect less brilliant, and obscure his imagination. History informs us, that he gave this last finish to his painting of Ialysus, when Demetrius Polyorcetes, King of Macedonia, laid siege to Rhodes. Although he had his studio in one of the suburbs of the town, he did not abandon his work even in the midst of the noise of arms, and in the presence of the troops of the enemy. Demetrius, astonished, went to see him, and asked him whether, unprotected as he was, he did not fear the insults of the soldiers? "Not the least in the world," replied the painter; "because I know that you make war against the Rhodians, and not against the fine arts." He was not mistaken. Demetrius, anxious for glory, like all conquerors, readily offered him a safeguard, and, from that time, did not cease to protect him.

It was in this his chosen retreat, that Protogenes, on the proposal of Aristotle, whose friendship he enjoyed, painted "the Exploits

of Alexander; and, also, "a Satyr playing on the Flute," who was represented in the act of taking breath.

Apelles had a very high opinion of the ability of Protogenes; when he beheld the painting of Ialysus, he cried out that it was the greatest effort of the human mind. The manner in which these two great geniuses became acquainted was rather singular. Apelles having come to Rhodes, desired to see Protogenes, and not having found him in his studio, he diverted himself with sketching so delicately on canvass, on which a picture had already been commenced, that Protogenes, on his return, immediately guessed the name of his illustrious visitor, and added to the sketch some lines still more perfect. But Apelles, at his second visit, when Protogenes was still absent, traced a few outlines with so much ability, that the Rhodian painter was obliged to acknowledge himself excelled. He ran all over the town to find his rival, and from that time, the closest friendship existed between them.

The political revolutions of which Greece became the theatre, were the cause of the decline of painting, which had reached its height

under the glorious reign of Alexander. The last painters who preserved the best principles of the art were Asclepiodorus, a contemporary of Apelles, by whom he was admired for the exactness of his proportions. Nicomachus, whose easy manner Plutarch compares to Homer's facility in making verses; Pausias of Sicyon, who excelled in small paintings; Nealchus, a contemporary of Aratus, chief of the Achæan league; and Euphranor of the isthmus of Corinth, who flourished a hundred and sixty-six years before the Christian era, and whom Quintilian ranks among the greatest painters of antiquity; lastly, Nicias, who received lessons from a certain Antidotus, better known by the talent of his pupils than by his own works; and Timonachus of Byzantium, a contemporary of Cæsar.

After these commendable artists, appeared, in the time of Augustus Cæsar, Pyreicius, who degraded his talent by selecting low subjects, and by giving himself up to caricature. He painted small pictures of barbers' and shoemakers' shops, donkeys, and vegetables. His works were very much sought after, and obtained much higher prices than the superior productions of other artists. Numerous exam-

ples of the kind of paintings of which he was the inventor, were discovered under the ashes of Herculaneum.

Subsequently to the time of Pyreicius, Greece, discouraged since the country had been subjugated by the Roman power, lost, together with her liberty, the appreciation of the beautiful in the arts; and painting having degenerated, ultimately became a portion of the intellectual wreck which she had presented to the world.

CHAPTER II.

Art in ancient Rome—Fabius Pictor—Pacuvius—Turpilius—Arellius—Marcus Ludius—Amulius—Antistius Labeo—The state of painting in Italy from the downfall of the Roman empire—First indications of Christian art.

THE arts, particularly Painting, were, as we have already said, practised among the Etrurians at a very remote period. It is, therefore, not surprising that, at a time when sculpture was still in its infancy among the Greeks, Rome raised statues to her kings, executed by Etruscan artists. In the last chapter we stated that several works of art were carried from Greece to decorate the Roman temples and public edifices; from which it may be inferred that the Roman generals were connoisseurs; but if it be remembered that

the people of Rome, from the time of the foundation of their town, ravaged the neighbouring countries, and subjugated all the nations by whom painting was held in honour, but did not in any way cultivate art for more than four hundred years; we shall be justified in allowing them neither taste for painting, nor the distinction of having given encouragement to its professors.

Whatever Pliny may say about his countrymen, it is difficult to believe that the arts were held in honour by the Romans, from the commencement of the republic. Everything shews, on the contrary, that, although they may have employed artists, they did not esteem the arts worthy of their pursuit. However, in the year 450 after the founding of Rome, and about three hundred years before our era, Fabius did not think that he lowered the nobility of his race by practising painting, which obtained for him the surname of *Pictor;* and this appellation was ever after applied to his family. He painted the Temple of Salus on Mount Quirinalis; and his works were preserved till the destruction of the temple by fire, in the reign of Claudius.

The example of Fabius Pictor did not induce imitation among many of his fellow-citizens. A century and a half elapsed without any Roman having been known to occupy himself with the pencil. At last, the tragic poet Pacuvius painted the temple of Hercules, in the forum boarium (cattle market). The fame he acquired by his dramatic productions threw a certain lustre on the art he had not disdained to practise, but failed to obtain him sufficient consideration to influence "*honest hands*," to use the expression of Pliny, to give themselves up to it. Consequently, if from time to time there appeared some Roman painters, they were either slaves or men of low condition.

Turpilius, a knight, comes next to Pacuvius in the order of Roman painters. He produced some fine works at Verona. Pliny relates, that he painted with his left hand. Arellius had acquired great celebrity at Rome, shortly before the time of Augustus. His name seems to indicate that he was not a Roman, and his profession, that he was of obscure origin. The artistic reputation, Pliny allows, if it does not prove that he had talent,

is, at least, evidence of his being thought to possess it.

During the reign of Augustus, Marcus Ludius distinguished himself as a marine and landscape painter, introducing figures into both departments of the art. He was the first to conceive the idea of decorating the interior of villas with pictures on the walls, representing sylvan and mountain scenery; and enlivened his landscapes with groups of fishermen, of bird-catchers, or of people occupied in gathering grapes. His designs were true to nature, and pleasing to the eye. Having decorated a temple in the town of Ardea, he was honoured by the inhabitants with the right of citizenship, and an inscription in his praise placed beneath one of his paintings.

As the national spirit among the Romans assumed a different aspect under the sway of the emperors, we are permitted to believe that art acquired increased consideration. Till this period, the consuls had satisfied their pride by displaying, in their triumphs, the treasures of nature and of art, taken from conquered nations; and the people, animated with the spirit of liberty and of conquest, accorded but a transitory admiration to these productions

of genius; but when such influence decreased, love for the arts began to develop itself. No one would have dared to despise the arts in the reign of Nero, who was proud of being an artist.

The exaggerated dignity of Amulius, who did not even throw off his toga whilst painting, allows us to infer that he was not of common origin; and he bestowed the same pains on his works as on his person. His style was at once severe and brilliant; we do not know why Pliny calls him a painter of inferior subjects, *humilis rei pictor*, when among his works he cites a *Minerva*, who looked at the spectator, whatever might be his position [an effect familiar to every one who has entered a picture-gallery.] Amulius devoted but few hours a day to painting. Few of his productions were seen by the public, because constantly employed by Nero, he was usually confined within the walls of the palace, and his works ultimately shared the fate of the building. It is not known whether it is to him or to another artist, that Rome was indebted for the colossal portrait of Nero, painted on a canvas of more than a hundred and twenty feet high; but whoever he was, the idea he thus illus-

trated was singularly barbarous. This gigantic painting was destroyed by lightning.

Antistius Labeo, prætor, and even proconsul of the Narbonese province, prided himself on painting small pieces; but vain as he was of this talent, which, however, made but a poor display, it rendered him the object of public derision and contempt. He died at a very advanced age, under Vespasian. Cornelius Pinus painted in the Temple of Honour and Virtue, which Vespasian had built. Accius Priscus exercised his talent in painting in the same temple, but he resembled the ancients more than his rival.

Such is the inconsiderable number of painters Rome has produced. If the temples, the porticoes, and the public edifices of this capital were decorated with pictures, it is because the triumphant Roman generals experienced a sensible gratification in exhibiting to the people the treasures they had taken from the enemy. After the twelve Cæsars, painting insensibly lost the perfection it had attained during their sway. Under Constantine, it shared the fate of other arts, and fell into desuetude and decay; that prince, on quitting Rome, to fix the seat of empire at Byzantium, carried to

Greece not only the best artists, but a prodigious number of their productions. Art continued to decrease under the Cæsars whom he left in Italy. In the midst of devastations and cruelties of every kind exercised by the barbarous nations that rose against the great empire, what opportunity was there for the development of genius? Nevertheless, from the earliest days of Christianity, there were men who painted for their subterraneous places of worship, to which persecution had driven them, subjects in relief, representing incidents of the Old and New Testament; but these first essays were very imperfect.

[Though the earliest Christians were averse to Art, it was in consequence of her intimate relationship with Paganism. Architecture, Painting, and Sculpture were to them the powerful apostles of that great idolatry which it was their mission to overthrow, and they at first rigidly rejected any approach to them; but as Christianity spread, and converts were made from amongst the educated and refined, the artistic influences which had been derived from the old religion began to appear in the new, and the pictorial illustrations of the catacombs form only one series of examples of the

manner in which they were displayed. These designs, we have high authority for stating, are characterized by a peculiar solemnity and dignity of style. "Through the deep spirit of the new religion, the genius of ancient manners and of ancient art, though these were inwardly shaken to their foundation, may still be seen to reign triumphant, and in the cheerful symbolical decoration with which it invested the earlier graves of the Christians, we recognize the same feeling which had been applied to the later graves of the Heathens."]*

In the seventh century appeared the Iconoclasts, or image breakers; a sect that proved nearly fatal to the fine arts. In their ardour to get rid of all that could recall Paganism, they destroyed not only the marvellous statues, the sculptures, the paintings, the mosaics, and the ornaments of the false gods; but, in addition, even the images of the saints and of the great men, which decorated the public edifices. The sovereigns of Byzantium for a long time were the leaders of these barbarians.

* Kügler, "Handbuch der Geschichte der Malerei." See also Kinkel, "Geschichte der Bildenden Künste," for a description of the paintings in the catacombs.

After a contest, of nearly a century and a half, between the emperors and the arts, the latter necessarily gave way. To complete their downfall, the fury of Totila, King of the Goths, fell like a thunderbolt upon Rome; and the city, after having seen her walls and her most admirable monuments rased to the ground, and her inhabitants driven away, was delivered over to the flames. The statues, the paintings, the mosaics, and the most precious frescoes were thrown down, mutilated and destroyed with reckless barbarity. The lower stories of palaces and other edifices sometimes remained buried under the ruins, which was the means of preserving some productions of art that have since been discovered. All the good models having disappeared, artists then had no guide but their own uncultivated genius, and art remained stationary during the ninth and tenth centuries. The princes and illiterate nobles of that age of barbarism, understanding only the power of the sword, and incapable of appreciating the enjoyments which art procures to society, did not trouble themselves with the encouragement of its professors.

[In the several religions of the Pagan world,

symbolic forms had been a prominent feature from the earliest epoch of Assyrian art; and were borrowed or modified during their transit from Asia to Europe. There can be no doubt that the Greeks employed them to a considerable extent, thence that the practice travelled westward, and that among the earliest artistic illustrations of Christianity forms of this character were adopted, and accepted wherever the new faith was diffused. The lamb, the vine, the fish, the ship, the anchor, the dove, the phœnix, the peacock, the lion, the cock, the lyre, the palm branch, the sheaf, the bunch of grapes, the brazen serpent, the Ark of the Covenant, the seven brazen candlesticks, the serpent in the garden of Eden, and the Cross, are a few of the symbolic forms which were most in requisition—they are derived from various sources; many are more directly of Hebrew origin. They were held in especial favour by the most influential among the members of the priesthood; and as the Church grew and flourished, became wealthy and powerful, these forms entered into every portion of the ceremonial of worship, and became to the clergy objects of particular reverence and honour. The Christian artist found in their

delineation, the principal portion of his labours; for not only were they necessary for all personations of the Deity, but for patriarchs, prophets, apostles, evangelists, saints and martyrs; indeed, for all sacred personages, male and female. Religious buildings, vestments, books, ornaments, were richly adorned with these symbols; in short, art was forming a sort of hieroglyphic Christianity, and the religious edifices were the colleges in which it was preserved and taught during the gloomiest period of the middle ages.]

The monasteries, while opening an asylum for literature and for science, became the sole refuge for art. During the wars, the internal troubles and the invasion of the barbarians who desolated Europe at several epochs, Painting and Sculpture, the daughters of Peace, were confided by Providence to the care of religious orders. These pious men, united in fraternities, did not confine themselves, in the silence of their cloisters, to cutting gems, carving shrines in ivory or in wood, or casting them in metal; they also painted small illustrations, with which they enriched numerous manuscripts. These miniatures, remarkable for their delicacy and their colouring, were

often extremely incorrect in drawing; the faces frequently presented staring eyes, the hands were stiff and open, and the feet pointed. The names of but few of these patient monks have come down to us; in short, we know little more than that the taste for painting was preserved in religious establishments by the example of St. Remi, Bishop of Rheims, who consecrated and baptized Clovis, towards the year 500 of our era. The bishop executed several miniatures of the child Jesus. He painted in encaustic, a process which for several centuries has been forgotten.

[A large portion of early Christian art took the form of mosaic, in which the composition is made up of small cubes of stone or marble, terra-cotta, and subsequently, of various vitrified substances, in the different colours of the objects represented. It is stated to have been an Alexandrian invention, but was in very early use in pavement and in interior decorations in Etruria, Rome, Britain, and other countries. Among the Byzantines, and in the Italian cities, it was extensively adopted in almost every building of any pretension, whether religious or secular. The pictures thus created gradually became more ambitious

in design, till they embraced the most sublime events in sacred history, and represented the most sacred personages of the Old and New Testament; the mosaics of the churches of Rome and Ravenna are extremely elaborate, formal, and somewhat barbarous in their splendour, but not without dignity and solemnity.]

BYZANTINE AND ROMANESQUE ART.

CHAPTER I.

BYZANTINE AND ROMANESQUE ART.

Such was the state of painting from the downfall of the Roman empire to the commencement of the thirteenth century. At this epoch, there appeared in Italy men capable of discerning a true from a false style; shaking off the yoke of the masters of the middle ages, who knew better how to dye than how to paint, they even took the ancients as models. In consequence of the existence of Genoese, Venetian, and Pisan establishments in the Greek empire, painters from that country were employed to ornament the palaces of Italy. Several Roman pontiffs invited Greek painters to Rome. These foreign artists, whose talent consisted in working in mosaic, rather than in

painting, filled the ancient catacombs with pictures. They afterwards undertook to adorn some of the churches, spread themselves throughout all Italy, and took pupils, who, at first, only copied their masters. This was the starting-point of those illustrious schools which were formed successively, and which posterity will regard with unceasing admiration.

Towards the middle of the fifteenth century, an important event—the taking of Constantinople by Mahomet the Second—gave a fresh impulse to the revival of painting, by forcing the Byzantine artists to quit a city and a land, where the sword was the only power and the only ornament. The religion of the Turks not permitting the representation of any living thing, these preservers of the sacred fire of art rapidly emigrated. Some took refuge in Germany, others in Italy, many fled to Venice and Florence, and there taught their art whenever pupils were to be obtained. The generous protection and enlightened taste of the Medici, the Sforzi, the D'Estes, Maximilian, Charles V. and Francis I., produced such artists as Masaccio, Fra-Filippo, Bramante, Buonarotti, Da Vinci, Titian, and Raphael. The old spirit of Greece, chased from its

original domain, dispersed the darkness of the middle ages, and gave birth to a new order of things,—the revival of the arts, known as *the Renaissance*. This total change made the precious acquisitions of the ancient world to be again held in honour.

The great schools bear generally the names of the countries where the painters exercised their art. Thus we say, *the Italian School, the Spanish School, the German School, the Dutch School, the Flemish School, the French School*, and *the English School*. The first having any date is the *Byzantine School*, which has given masters to Germany and to Flanders, as well as to Italy; and the last school is the *English School*, that has only been in existence since about a century, and the character of which is quite peculiar. The north of Europe has hitherto produced but few painters, not one of whom has formed a school. To establish more clearness in the history of the various families or dynasties of painters, which the revival of painting has produced, the great schools were subdivided. In the Italian school are distinguished—the Florentine, the Roman, the Venetian, the Lombard or Bolognese, the Genoese, and the Neapolitan

schools; the Spanish school has often been classed with the latter. The German school has but few divisions; and it is difficult to describe with exactness the peculiar character of each of these. The Flemish and Dutch schools are not divided at all; and the French school admits no other division than that of the names of the masters: thus we say, the school of Vernet, the school of Lebrun, the school of Vien, &c.

We shall say but a few words about the Byzantine school, founded by Greek artists, brought from Constantinople to Italy towards the middle of the thirteenth century. There do not remain many productions of these old painters, and most of these are anonymous. There is cited, in the ninth century, a monk of the name of Lazarus, whose hands the Emperor Theophilus, protector of the Iconoclasts, had the barbarity to burn, in order to punish him for having ornamented some manuscripts with miniatures, representing subjects illustrative of the Christian religion.

[One of the most remarkable illustrated MSS. belonging to the early ages of Christian Art, is known as "The Book of Joshua," preserved in the library of the Vatican. This is a parch-

ment thirty feet in length, filled with historical pictures, painted with considerable freedom, richness, and effect, in which landscapes, battles, and groups of figures, are delineated. The drawing and perspective betray the infancy of art; but it is unquestionably an infancy of robust health, and promises a vigorous development. It belongs to the eighth or ninth century. An earlier work, "The Vatican Virgil," of the fourth or fifth century, is of inferior execution, though, in many respects, a remarkable production. "The Book of Genesis," in the Imperial library at Vienna, the miniatures in the fragments of the MS. Homer, in the Ambrosian library at Milan, and a Syrian book of the Gospels, in the Laurentian library at Florence, are early artistic illustrations of great interest.*]

In the eleventh century, we find a painter, of the name of Emmanuel Transfannari, a Greek; a painting by whom, representing the death of St. Ephrem, is to be seen in the Vatican. We also find a monk of the name of Luca, the painter of several Madonnas, similar to those of the mystic books attributed to the apostle St. Luke. Lastly, in the thirteenth cen-

* See D'Agincourt "Histoire de l'Art."

tury, some paintings are mentioned as being executed by a Greek artist of the name of John. The works of these early painters constitute the infancy of the art. They were what are now called gothic painting; and which, to mark their origin, we could with more reason call sculptural painting; that is to say, figures straight like columns, isolated, or placed symmetrically, forming neither groups nor composition, without anatomical design, and without either perspective or chiar oscuro; possessing, in short, nothing to express the sentiments and passions of the soul but a label issuing from the mouth.

[The history of Art is presented to us under three successive aspects—Classic, Christian, and Social. The first is seen in the finest works of Greece and Asia Minor, Etruria, and ancient Rome; the second we are about to delineate; the last we shall describe in due course. The obligations the ancient Italian cities owed to Athens and her Greek rivals in civilization, were, doubtless, more extensive than Italy, at a later period, owed to the capital of the lower empire. But though the inferiority of Byzantine to Classic Art is obvious at a glance, the influence which the

former possessed in creating a new artistic birth, designated Christian Art, was so considerable, that no historical account of painting can be worthy of acceptance, which does not do justice to its laborious efforts at regeneration.

Byzantium (the modern Constantinople), the luxurious capital of the eastern division of the Roman empire, at one time had lost every trace of that worship of the ideal, which had led the Greek artist to perfection. The establishment of Christianity was a severe blow to that manifestation of intelligence, which for its authority may be regarded as the Gospel of Paganism,—indeed, for some time the Iconoclasts exerted their antagonism in a manner that threatened its complete annihilation: the consequence was, that when the assistance of art was invoked in behalf of the dominant religion, it had to be re-created. Its birth was weak and unpromising, and a prolonged childhood carefully guarded from heathen impressions, only betrayed signs of vigour when receiving these impressions surreptitiously. The Byzantine artist was a barbarian, striving with gaudy colours and costly accessories to hide his artistic ignorance, and dazzle minds less

educated than his own. It is curious to observe, notwithstanding his apparent renunciation of pagan models, how completely his improvement in art corresponded with the extent of his imitations or borrowings from such sources. By degrees he adapted classic forms, without, however, exhibiting any approach to their classic spirit. Scriptural and sacred legendary subjects were attempted in mosaic on a large scale; they were laboured in composition, gorgeous in gilding and colour, with groups of unnaturally tall, stiff figures, in splendid vestments, designed with little attention to drawing, expression, or perspective. Such was Byzantine art, and it created so large a number of Byzantine artists, that at various times many emigrated to seek a less crowded field of enterprise.

The cities on the coast of Italy appear to have been their favourite resort; but there is reason to believe that they were diffused in various directions, and flourished in every part of the Christian world in which they could find patronage. Venice, in particular, was a sort of art colony from Byzantium, the members of which not only painted, but taught. In other Italian cities, gorgeous displays of

Byzantine taste adorned both ecclesiastical and palatial edifices; these works often excited native talent, which arising from such models, and directed by such masters, necessarily, at first, assumed a Byzantine character. Artists thus created, possess no ordinary claim on our respect, as the precursors of the great Italian schools of painting.

Some interesting examples of Byzantine art are in the collection of Prince Wallerstein, brought into this country in 1847, and exhibited the following year in Kensington Palace; they were chiefly scriptural or legendary subjects, with one or two attempts at ecclesiastical illustration. We copy a few of the subjects from the catalogue drawn up by Mr. L. Gruner, under the auspices of the Prince Consort. No. I: "The Sudarium, with the legend of King Algarus." In the centre, on a gold ground, is the head of the Saviour on a napkin, rather expressive, of an oval form, with small nose and mouth; a gilt metallic band, also on a gold ground, enclosing the principal subject, contains ten small compositions, with whole-length figures, illustrating this legend, and the conversion of the King of Edessa; and numerous inscriptions in the

Greek character explain the story more fully. The elaboration is evident, and a sensible artistic feeling is impressed upon the dignified gravity of the countenance. It is supposed to be a work of the tenth century. No. II. "The Death of the Virgin," a small composition of numerous figures, including the twelve apostles, each with a gold nimbus, containing his name in minute Greek letters; the plaits in the draperies are indicated by gold lines, and buildings are introduced in the distance. Some pretence of expression exists in these miniature faces, and an attempt at linear perspective in the drawing of the houses. The picture was brought by a Crusader from the East, and long preserved in an ancient monastic edifice in Germany. No. III. "The Virgin, as Queen of Heaven." The Virgin, with a smiling countenance, is seated on a chair of picturesque design, holding the divine Infant, and having two angels behind her. It is painted on a gold ground, with the usual characteristics. No. IV. "Christ enthroned." Three whole-length figures: the Saviour, with a turbaned head and Greek features, is represented on a throne in the centre; on each side stand St. John and the Virgin, upon whose

countenances an expression of supplication is visible. The incorrect drawing of the feet indicates an early period of Byzantine art. No. V. "Virgin and Child." The superior drawing of the extremities points to a later period, but the oriental complexion given to the figures, the deep indentations on the gold ground of the nimbus of the Virgin, and the gold leaves on her drapery, are not evidences of much advance in art. No. VI. The same subject, less artistically treated; inexpressive, and in its style and execution denoting an early date. No. VII. Also the same subject. An obvious improvement on the last, as regards execution, but the face of the Virgin is far from attractive, with long and narrow eyes, somewhat Chinese in character; nevertheless the Greek inscription on the hem of the robe declares the work to be of a later date than the preceding. No. VIII. "The Choristers of Solowetzk, on the White Sea." A very early attempt at architectural drawing, as it is evidently a representation of an ecclesiastical edifice,—so designated in the Greek inscription on the top of the picture,—with numerous figures, out of proportion. The composition is almost primitive in conception and arrange-

ment, yet the drawing is creditable, and the colour remarkably good. No. IX. "The Nativity." A group of magi are represented following the star to a cave at the corner of the lower portion of the picture; and opposite them is a group of angels, seated upon singularly-shaped clouds. The arrangement is in many respects admirable, and the drawing remarkable for delicacy. It belongs to the early part of the tenth century. No. X. is another "Virgin and Child," stiff and ungraceful. The former is represented wearing a red mantle, embroidered with stars, and adorned with a rich fringe that covers her head and descends over the shoulders; a hand, with a trailing ornament, studded with points, surrounds her head by way of nimbus. The antiquity of this production is apparent on the surface; and however evident are its artistic defects, like the preceding works, it is an illustration of Christian art of deep interest, to all who can regard such early struggles for inspiration with a proper sympathy.

Immediately preceding the Italian schools was an intermediate link, which Kügler distinguishes as "the Romanesque style." As Byzantine art decayed, in Upper and Lower Italy, and

in Germany also, there arose indications of an artistic nationality, which avoided the worst features of that gorgeous barbarism that had been imported from the East, and which the capture of Constantinople by the Latins, in 1204, might have made more general in Europe, had not such a movement become manifest. This stage of transition towards Italian art may be traced in several existing works in Italy, both in wall paintings and in illuminated MSS.; and still, wherever we recognize a more decided elevation of conception and treatment, we discover a nearer approach to that classic type which the Christian development was intended to supersede. Mosaic was extensively employed; but the design during the thirteenth and fourteenth centuries, displayed an increasing degree of freedom; and the treatment of grouping, expression, and drapery, showed a gradual emancipation from the conventional mannerism that had hitherto prevailed.]

ITALIAN SCHOOLS.

CHAPTER I.

THE FLORENTINE SCHOOL.

CIMABUE—GIOTTO.

FLORENCE glories in being the mother of all the Italian schools of painting. In its own, which is pre-eminent for invention and grandeur of design, we find the names of those famous painters who have, it is true, been surpassed by others, but who were the first to point out the path of modern art. At the head of these regenerators of painting stands GIOVANNI CIMABUE; born at Florence in 1240, of the illustrious family of Cimabue. His father, intending him to pursue a literary career, sent him to one of his relations, who taught grammar to the novices of the convent of Santa Maria Novella; but Cimabue, yielding to a natural inclination, instead of at-

tending to his studies, used to amuse himself with drawing upon all his books. Accident came to the aid of inspiration; some Greek painters, invited to Florence by the magistrates of that city, were then occupied in ornamenting the church of Santa Maria Novella; and Cimabue, playing truant from school, used to stay several days together beside these artists, studying the progress of their labours. His continual intreaties succeeded at last in obtaining permission from his father to abandon literature and follow his inclinations; his tuition was entrusted to those painters whose works had afforded him so much delight, whom, in consequence of his application, he soon surpassed both in design and colouring. Afterwards, his name and his productions became the glory of his country.

During the fierce contests of the Guelphs and Ghibelines, Cimabue, like Protogenes, retired to a villa, near the gate San Pietro, at Florence, in order not to be interrupted in his studies. There he painted, for the church of Santa Maria Novella, his celebrated *Virgin and Child.* This composition excited general enthusiasm. The day on which it was to leave his studio, Cimabue was not a little surprised

to find all his fellow-citizens, men and women, assembled around his door. He was asked for his painting; and when he had surrendered it, he observed that the people had prepared for him the most brilliant triumph any painter had ever enjoyed. Trumpeters opened the way with flourishes of triumph, followed by a considerable body of troops. Ten of the principal magistrates of the town carried the picture, and the people followed, singing, in chorus, couplets in honour of the artist. The procession paraded thus through all the streets and public places of Florence, before the painting was placed in the chapel which it was to adorn.

This was not the only testimony of public admiration Cimabue received. The brother of Louis the Ninth, the chivalrous Charles of Anjou, after having conquered in Beneventum, Manfred, his competitor for the throne of Sicily, came to visit Tuscany. When he passed through Florence, the magistrates thought that they could offer him no greater pleasure than was to be obtained by an invitation to visit the studio of Cimabue. The young monarch was so delighted with an unfinished Holy Family, by this artist, that he was heard to exclaim, "Nothing has given me

so much pleasure since I have been king, as this picture." Cimabue died in the year 1300, after having accumulated much wealth, and acquired a great reputation; and was interred with all the honours reserved for nobility.

"This artist," says Lanzi, in his History of Italian Painting, "in all his works studied nature only." He partly corrected the Byzantine stiffness of design, gave animation to his heads, admitted folds in drapery, and grouped figures with infinitely more grace than the Greeks; but his peculiar talent was not adapted to graceful subjects; his Madonnas are deficient in beauty, and all his angels in one painting are alike.

[Cimabue properly belongs to the transition period of Painting, when the Pagan style was passing into the Christian. He exhibits in his best works, the setting and the rising sun of art —the parting splendour of Byzantine composition, with the coming grandeur of Florentine invention and colour. His imagination appears perpetually struggling with the fetters of artistic tradition, that confine his energies within certain arbitrary limits.]

Grave and severe as the age in which he lived, Cimabue succeeded admirably in charac-

teristic heads; especially in those of old men. Intellectual and vast in his conceptions, he set the example of great historical compositions. Lastly, after having in some measure restored painting in Italy, he added to the benefit he had conferred upon the art, that of discovering and bringing forward the talents of Giotto.

GIOTTO, born in 1276, in the village of Vespignano, some miles distant from Florence, was the son of a common labourer, called Bondone. He was one of those privileged beings whom nature, occasionally, enriches with her most valuable gifts; she created him at once a sculptor, an architect, and, above all, a great painter. Had it not been for the subtle penetration of Cimabue, this combination of talents would, probably, have been lost to the world. One day, while the latter was going from Florence to Vespignano, he observed a young shepherd, copying on a rock, with a pointed piece of chalk, one of the goats confided to his care. Cimabue, surprised by the vigour and correctness of the drawing, immediately conceived the idea of making his new acquaintance an artist, and proposed that the youth should accompany him to Florence.

Giotto, like a dutiful son, replied, that if his father would give his consent, he would follow him with pleasure. Cimabue hastened to Bondone, whom it was not difficult to persuade to accept a proposal so advantageous.

Giotto, when he arrived in Florence, was transported with admiration on beholding the works of his protector. One day, when alone in the studio, he remained in such a state of ecstacy before one of his paintings, that he did not perceive his master's return. He was in tears, overpowered by excessive emotion. Cimabue approached him, and asked why he was weeping. "It is," he said, "on account of the sorrow I feel, when reflecting on the time that must elapse before I shall be able to produce such a master-piece." He profited so well by his lessons, and the counsels he received, that, in a few years, he surpassed his instructor.

Giotto was the first who gave the example of those graceful forms, which, at a later time, Raphael was to render immortal, by elevating them to the sublime. He particularly attached himself to Nature as his model and guide; and by making her, as it were, constantly sit to him, abandoned altogether the Byzantine

traditions. He revived the art of portrait-painting, which had for a long period fallen into decay; and to him we owe the transmission of the severe and attenuated features of his friend Dante Alghieri, the illustrious Ghibeline. [A good idea of the style of Giotto may be gathered from a series of careful wood-engravings, copied by Mr. Oliver Williams, from the frescoes executed by this artist, in the Arena Chapel, at Padua, and published by the Arundel Society; a most interesting publication, that reflects great credit upon the excellent society under whose auspices it has been produced.]

The life of Giotto presents a succession of works of the highest importance. His first productions were several frescoes for the church of Santa Croce, at Florence, and a painting for the high altar of that church. The museum of the Louvre possesses the masterpiece which he painted for the Pisans; the subject of which is *the branding of Saint Francis.* It is to him also, that we owe the remarkable mosaic called *La Navicella* (the Skiff), which is to this day an object of admiration in the Vatican, and which represents the apostles in the ship, and Christ

raising Peter from the waves. We cannot afford space for the enumeration of his various paintings; he left works in all the cities he visited.*

He is much less known as a sculptor. In 1334 he was named architect of Florence, and it was there that he died in 1336, after having designed and constructed, at Santa Maria del Fiore, the Gothic campanile, or bell-tower, three hundred feet high—a graceful and elegant monument, which Charles the Fifth wished he could put into a casket; thinking it too beautiful to be gazed at, every day, by the people. Even if such durable works did not recommend the name of Giotto to posterity, it would nevertheless have outlived the lapse of centuries. Two immortal poets, Dante and Petrarch, after having honoured him with their friendship and their counsels, have rendered him for ever celebrated; the first, by consecrating several verses in the Divina Commedia to

* ["The whole of Italy," says Kügler, "from Padua and Verona, to Gaeta and Naples, is indebted to him for various works, and a new impulse in art; he even followed Charles the Fifth to Avignon, and is said to have executed many pictures there, and in other cities of France. Popes and princes, cities and eminent monasteries, vied in giving him honourable commissions, and were proud in the possession of his works."]

his praise; the second, by bequeathing to a noble of Padua, in his will, as a most acceptable gift, a Madonna by the hand of the great artist.

[The works of Giotto show a decided advancement. Christian art displays itself more fully and with greater decision; it must not, however, be forgotten that the artist was a sculptor, and evidently not ignorant of the antique. Many of his single allegorical figures possess a statuesque character, and traces of the classic spirit may be found in several of his larger groups: but he has made such suggestions subservient to the Christian purposes of his style. To him the credit is fairly due, of having founded a school, and created a national taste. His pictures are mostly admirable as scriptural illustrations, which are both impressive and truthful. He enters upon the expression of human feelings in his sacred, as well as in his historical subjects, evidently with the conviction, that the object of his art lay in that direction, rather than in meretricious ornament, and artificial types of character; and the resources of his genius are sufficiently evident in his series of illustrations of the life of St. Francis, for the church of St. Francisco, at Assisi; in his Slaughter of the In-

nocents; in his Resurrection of Lazarus, and other portions of another grand series executed by him, in the Chapel of the Madonna dell' Arena, in Padua. As may readily be believed, in England examples of Giotto are extremely rare; a portion of a fresco representing St. John and St. Paul, in the possession of Mr. Samuel Rogers; "The Last Supper," in the Gallery of Lord Ward; and "The Coronation of the Virgin," in the collection of Mr. Davenport Bromley, are the only examples with which we are acquainted.]

Among the early painters of the Florentine school who adopted most warmly the revolution boldly commenced by Giotto, must be cited, Taddeo Gaddi,* Tommaso (Giottino), Giovanni da Melano, Nicola di Pietro, and Lorenzo de Bicci; Buonamico, who, on account of his jocose sallies and adventures, received the sobriquet of Buffalmaco, by which he is always designated; and Andrea Orcagna, who imbibed the

* [Two interesting productions of this master are in the National Gallery; they have been taken from a church, and may be regarded as fair examples of Christian art at this period. They are full-length representations of groups of ecclesiastical worthies whom the Church thus delighted to honour. Dr. Waagen, however, doubts that they are painted by Taddeo Gaddi.]

ideas of Dante, and whose paintings are impressed with that mystic terrorism, and that sentiment of terrestrial love, which form the soul of the *Divina Commedia;* Simone di Martino (Simone Memmi), whose works exhibit great originality, and are still admired at the Campo Santo of Pisa.*

[In the same school belonged those Siennese artists who raised the character of Christian art, by the expression of sentiment which pervaded their compositions; and of these Simone deservedly holds high rank. He was distinguished by the patronage of the Pope, and by the notice of Petrarch; and, before his death, which happened in 1344, had painted several works, which excited the admiration of

* [The pictures attributed to Simone, at the Campo Santo, are considered to be by another hand. A genuine work of this master formed a series of panels for an altar-piece at Sierico; a large picture of a Madonna surrounded by saints, that adorned the walls of the palace in the same city, and an Annunciation in the gallery of the Uffizi, at Florence, are among his finest works. A beautiful composition from the same source is now in the Liverpool Institution. The subject is the Virgin and Joseph with the youthful Jesus, illustrating the text "Behold thy father, and I have sought thee sorrowing." It is exquisitely treated, and is a favourable example of Christian art, at so early a date as 1342.]

his cotemporaries. Though more than five hundred years have elapsed since their production, such of them as have been preserved have been enthusiastically commended by connoisseurs of our own time. Förster thus describes an altar-piece of this artist, containing numerous figures, which were discovered by him: "The entire conception is far more solemn, profound, and impressive, than the present style of the Florentine masters: repose, dignity, majesty, in a word, holiness, speaks in every form and attitude. A feeling for beauty and delicacy of feature is predominant, and every head is ideal."*

Besides important works for ecclesiastical edifices, Simone executed a series of beautiful miniature illuminations, for a manuscript Virgil in the Ambrosian Library at Milan, and twelve similar illustrations in an illuminated MS. Bible, now in the Royal Library at Paris. Other Siennese artists—Pietro di Lorenza and his brother Andrea, Berna or Barno, Taddeo di Bartolo, and his nephew or brother Dominico,—produced frescoes and other pictures of a striking character, in which Christian art was becoming more and more refined and

* "Beiträge zur neueren Kunstgeschichte."

spiritualized. An interesting example of an early Siennese artist, is in Prince Wallerstein's Collection—a "Virgin and Child," numbered 10 in the Catalogue. Except that the drawing of the extremities is somewhat stiff, it is a meritorious design. The countenances of the infant Saviour and of six angels forming an arch over him, are full of delicate beauty.

But Art was now (1400) not only recognized as a teacher by the Church of Rome, much in the same way as it had been recognized by the priests of Pagan Greece, but so important was its aid considered, that instances began to appear of members of the priesthood practising openly as artists. A Camoldelese monk, Don Lorenzo, commonly styled "Il Monaco," had his studio in the monastery Degli Angeli, at Florence, and there produced, in the year 1414, a remarkable altar-piece, a Coronation of the Virgin, surrounded with angels and kneeling saints, which, though not ranking among the best works of this period, well deserves attention as the manifestation of a religious influence in an artistic channel. Another monk, Beato Fra Giovanni Angelico da Fiesole, who was born about the year 1387, and died in 1455, followed in the same path with increased power,

both spiritual and artistic. His character and his works were equally pure and elevated; in neither was there any knowledge of the world—indeed, almost as little of humanity—for his imagination, like himself, scarcely ever wandered beyond the walls of his monastery, and brooded over saints and angels, to the exclusion of his fellow man. Among his productions the most remarkable are a series of small panel pictures, now in the gallery of the Florentine Academy, illustrating scenes from the life of Christ. Another collection is preserved in the sacristy of S. Dominico, at Perugia. In the collection of Lord Ward is a "Last Judgment," formerly in Cardinal Fesch's Gallery at Rome, and a "Coronation of the Virgin." Mr. Rogers possesses an example of this rare master, "Salome dancing before Herod;" and the Rev. J. Sandford another, representing "the Assumption of the Virgin." Lord Northwick, Mr. Maitland, and Mr. Dennistoun also possess examples of this rare master, and there is one at Hampton Court.

The religious intensity of some Italian painters in the fourteenth century, created for them certain affixes by which their names were known among their influential clerical patrons.

Vitale of Bologna was styled "dalla Madonne," from the peculiar beauty of his pictures of the Virgin; and the same distinction was conferred on Lippo di Dalmasio for the same cause. At a later date, about the middle of the fifteenth century, flourished an Ursuline nun, Beata Caterina Vigri, who practised painting with considerable success, as may be seen by works of hers preserved in the Academy at Venice, and the Gallery of Bologna. These instances are brought forward to show that Christian art had become eminently Christian, antecedently to its perfect development. The Iconoclastic fury of early Christianity had changed to an earnest enthusiasm for art; and, though the printing press was unknown, religion was published to the people from the walls of every ecclesiastical edifice in Italy. In this way was circulated a popular knowledge of the scriptures, and a certain degree of familiarity with the lives of the saints and martyrs of the church; but to a greater extent than either, in this way was introduced a popular knowledge of the Virgin Mary, which, at last, through the medium of art, became so engrossing a portion of Catholic worship, that the demand for her representation almost

monopolized the genius of every great painter. It was the constant production of such illustrations which created that perfection of Vitale of Bologna, and Lippo di Dalmasio, and established the artistic fame of the various "Dons" and "Fras" found amongst the early Italian painters.

We are now entering upon a portion of the history of Italian painting, to which public attention in this country has recently been directed with increasing earnestness, by the labours of certain English artists who have imitated peculiarities of style in the works of this period. We, of course, allude to the pre-Raphaelists, or immediate predecessors of Raffaelle Sanzio d'Urbino,—a series of painters possessed of high executive power as illustrators of Christian art, and deep devotional feeling, who exhibited elaborate manipulation, simplicity of treatment, and purity of colour; these recommendations were however combined with deficiency of freedom, and an air of artificial merit, that rather repels the unartistic spectator, used to a more liberal interpretation of the beautiful. That amongst such painters were artists well worthy of study, can scarcely be denied. We are, however, inclined to think

that theirs is but a school of preparation; a good one, unquestionably, but good only when preceding the study of those masters, whose genius was more just to nature and to art. The pre-Raphaelites are popularly considered to belong to the Umbrian school. But Florence, Sienna, Milan, and other Italian cities, produced painters, who, in their spiritual and artistic manifestations, are of equal interest to the student. We have already named more than one that, it is evident, devoted himself to his vocation, with as profound a conscientiousness as distinguished any Italian, who exercised his profession at the same date. Though we have not space for a detailed notice of each artist, who possesses legitimate claims to attention, there are names we cannot pass without a brief commentary.

Among these, we give the first place to Gentill da Fabriano, of whom Michael Angelo said that his works resembled his name. He flourished at the commencement of the fifteenth century. His subjects are characterised by a child-like fondness for golden ornaments, yet are graceful and suggestive. His masterpiece is an "Adoration of the Kings," in the gallery of the Academy at Florence. Of this

painting, Kügler says, "The expression of modesty in the Madonna, of kindness in the lovely child, the pious devotion of the kings and shepherds, the animated beauty of the single figures, the epic fulness of the conception, and the delicacy and richness of the execution, distinguish it as one of the most excellent productions of the schools descended from Giotto." The artistic influence of Gentill was considerable. He produced several able scholars, who attained eminence, and, in turn, exercised no slight power in advancing Italian art.

The next on the list, Tommaso, familiarly known as Masaccio, was a distinguished labourer in the same vineyard, and of the two the more useful. A series of twelve frescoes on the wall of the Brancacci chapel, in the Carmelite church at Florence, are proofs of his great qualifications as an illustrator of Christian art. Advance is evident, both in the invention and treatment of his compositions. In the drawing, in the arrangement of the drapery, in a nearer approach to nature, and in a visible feeling for the ideal, we meet æsthetic signs which cannot be misunderstood. The Liverpool Institution contains a "Martyrology of St. Sebastian," and

a "Temptation of St. Anthony," by this master. Of the pupils of Masaccio, the most celebrated was Fra Filippo Lippi, a Carmelite monk, who was born about the year 1412, and died in 1469; but, though possessed of remarkable artistic skill, united to something approaching grandeur of design, as evidenced in his frescoes in the choir of the Duomo at Prato, he was deficient in that graceful treatment of scriptural incidents which distinguishes the truly sacred compositions of Masaccio. Fra Filippo painted several Madonnas, but more with a Flemish than an Italian feeling for nature. He was, however, much esteemed in his day, and possessed several pupils, among whom Fra Driamante, Francesco di Pesello, and Sgudra Botticelli, particularly distinguished themselves. He had, also, though a monk, a son, who, as Filippino Lippi, acquired a high reputation as an historical painter, exhibiting considerable freedom in his best works—the introduction of rich architectural decorations rendering his compositions unusually attractive. He was born in 1460, and died at the age of forty-five, having produced several religious paintings of high excellence. Cosimo Roselli and Be-

nozzo Gozzoli were of the same school, and added liberally to the increasing gallery of Christian art.

But the great master of this time, he whose labours more than those of any cotemporary artist, illustrated the divine text, was Dominico Corradi, known as "Ghirlandajo," from the garlands or wreaths of metal his father, a goldsmith, made for the ladies of Florence. He was born in 1451, and after he had embraced the profession of art, raised himself beyond the reach of rivalry, by his excellence in portraiture, which branch of painting he carried to an elevation hitherto unknown, by combining it with sacred composition. The merit, however, of such productions ought not to reconcile us to the glaring impropriety as well as the glaring anachronism committed by him, of introducing his sitters in their ordinary costume, as spectators of the most startling incidents of scriptural history. But this was a minor fault compared with the custom already common among artists, of putting forward their patrons and friends, as the sacred personages they represented. The religious pictures of Ghirlandajo have, however, great artistic merit, particularly those in

the choir of S. Maria Novello, at Florence. "The Adoration of the Shepherds," in the Florentine academy, and a "Visitation," in the Louvre, are also admirable examples of this master. He died in 1495, but not till he had enlarged the domain of art, had instructed a painter that was never to be excelled, and had largely contributed to those Christian studies which his immediate predecessors had produced. Mr. Barker possesses a fine Altar-piece by this master, representing the Virgin and Child, St. John the Baptist, St. Bonaventura, St. Francis, and St. Catherine. Mr. Maitland has two; a St. Dominic, with Angels and Saints, and the Virgin reading, with the Divine child blessing St. John. Dr. Waagen pronounces a portrait among Mr. Fox Strangeway's pictures, at Oxford, hitherto attributed to Masaccio, to be by Ghirlandajo; and there is another picture by him in the Gallery of Captain Stirling, M.P.

A cotemporary artist, Andrea Verocchia, possesses artistic claims of his own, well worthy of recognition; but, as the master of the greatest master of his time, enjoys a recommendation that renders us in some measure indifferent to them. There is, however,

one remarkable feature in his method of study deserving particular notice. He was an able sculptor, and made models of his figures, or of portions of the human form, from which he painted. It has been stated that his anxiety to be anatomically correct in drawing, betrayed itself too prominently in his pictures. Be this as it may, there is reason to believe that his taste was under a classic influence, and that he endeavoured to unite the careful study of nature with a genuine feeling for the ideal, which was demonstrated in the more brilliant destiny of his pupil, whose great career we will now attempt to trace. A few examples of the masters we have named, may be found in private collections in this country. Miss Rogers, the sister of the poet, possesses a portrait of a Florentine lady, painted by Andrea Verocchio—an early and interesting example of portraiture. Dr. Waagen attributes it to Antonio Pollajuolo. A Virgin and Child, with John the Baptist and an Angel, is in the Gallery of the Earl of Orford, at Wolterton.]

CHAPTER II.

FLORENTINE SCHOOL—*Continued.*

LEONARDO DA VINCI.—GAUDENZIO FERRARI.

LEONARDO DA VINCI was born in 1452, at the Chateau da Vinci, near Florence. The Creator is sometimes pleased to concentrate in one single individual all His most precious gifts; so, that his actions appear less to bear the stamp of human genius than of inspiration. Da Vinci was thus favoured. Gifted with the most admirable faculties, full of energy and of a strong will, of great physical strength, indefatigable in mind and precocious in every talent, he devoted himself to the various studies which have attractions for men of genius. The exact sciences were soon familiar to him; at twenty years of age he was sufficiently acquainted with arithmetic and geometry

to embarrass his masters by his questions. Besides these scientific acquirements, he very quickly learned to draw, to model, and to paint, and before he was thirty years of age he greatly advanced some of the most important of the arts and sciences. It is surprising, that after having resolved the most difficult problems; after having invented mechanical powers that would level a mountain, dig a canal, or construct a bridge; his mind, far from becoming exhausted by abstract studies, was sufficiently fresh and vigorous to permit him to write an ode, to play upon the lyre, or to paint a Madonna. Unfortunately, to all these rare qualities, he united a certain inconsistency of humour which made him commence and abandon several works almost simultaneously. This was because his genius compassed perfection too rapidly to fix his attention for any length of time. His mind was quicker in conception than his hand in execution.

The father of Leonardo, Ser Piero da Vinci, a notary of the Signoria of Florence, after discovering the talents of his son, had the good sense not to discourage him from indulging his taste; on the contrary, he was inclined to favour it. Taking some of the youth's draw-

ings, he showed them to his friend, Andrea Verocchia, a celebrated painter, who, surprised at the merit of such first attempts, induced him to send the young artist to work in his studio. Leonardo there soon became a skilful painter, while at the same time he applied himself to sculpture and to architecture. Verocchia employed him one day to paint an angel in a work of great dimensions, which had for its subject the Baptism of Christ. The face painted by the young pupil was found to be so superior to that of the master, that Andrea, it is said, in despair at seeing himself surpassed by a child, renounced painting for ever. [Such anecdotes are, however, too common in artistic biography to be trustworthy.]

This extraordinary success brought Leonardo into public notice. He was shortly afterwards requested to execute a painting of the Virgin; and the work was placed at the head of cotemporary paintings. A cartoon was afterwards confided to him, which was to be copied in Flanders in tapestry, woven of silk and gold, for the King of Portugal. It represented *Adam and Eve in the Garden of Eden*, at the moment when they took the

apple; Leonardo drew several animals in a meadow covered with flowers—representing the scene with a charm and truth till then unknown. About the same time he painted, on a round shield, a fantastic animal of such terrible aspect, and so well executed, that his father could scarcely refrain from an impulse to run away when he saw it for the first time. [Nevertheless, he sold it for a high price.]

Leonardo carried his studies and his observations to the most minute details. He would frequently bring together, at his own house, parties of the peasantry or of artizans; he would sit down to table with them, and relate the most ludicrous anecdotes, until his wine and his stories had brought them to a state of the wildest gaiety; he would then study the play of their countenances, and used to retire from time to time to draw those which had struck him most. He sometimes followed condemned persons to the places of execution, in order to seize the anguish depicted on their countenances during their momentary sufferings. If he met with any man who had an odd or expressive countenance, either wearing his beard or hair in a singular fashion, it gave him so much pleasure that he

would willingly follow him for a considerable time. He preserved so exact a recollection of such faces, that he would afterwards sketch them as correctly as if their possessors had sat to him for their portraits.

While his personal charms and accomplishments made him sought after by the most brilliant society of Florence, his talents as a painter, as a sculptor, and as an architect, brought him considerable sums of money. His establishment was on as magnificent a scale as those of the greatest nobles of his day, containing numerous pages and footmen; and his stables held the finest and most spirited horses. He was consulted about the fashions, and the management of fêtes, as well as about everything connected with the arts and sciences.

In 1493, Leonardo, preceded by his immense reputation, travelled to Milan, and was received with distinction by the Duke Ludovico Sforza il Moro, then Regent. One day, when he was to have played on the lyre, in presence of that prince, who was passionately fond of music, he arrived, carrying a silver instrument—which he had himself almost entirely fashioned—shaped like the skull of a horse. The form

was original, and even singular; and gave increased fulness and vibration to the sounds. The most celebrated musicians of Italy had been assembled to contend for a prize, which was accorded to Leonardo, who shewed himself as able an impromptu composer as an excellent musician. The duke, fascinated by his unstudied and brilliant eloquence, as much as by his talents, loaded him with praises and caresses, and detained him at his court. He soon entrusted him with the direction of all the works which he had ordered to be executed in his dominions.

It was during his residence at Milan that Leonardo composed, for the convent of the Dominicans at Santa Maria della Grazie, his *chef-d'œuvre* in painting; his sublime fresco of the *Holy Supper*, which is known to all Europe, and which has been immortalised by engraving. He gave so much dignity and majesty to the heads of the apostles, that fearing his inability to depict the divine beauty of the Saviour, he left this painting unfinished; the work, incomplete as it was, however, inspired the greatest veneration in the Milanese. How much profound thought is there not in this production! The apostles, full of curiosity,

seek to discover the culprit whom their Divine Master had designated; and all the countenances express love, trouble, and indignation. What an admirable contrast to the countenance of the traitor Judas, which is depicted as hateful and impassive! The most minute details are rendered with incredible care and fidelity.

After the taking of Milan by the French and the flight of the Sforzi in 1499, Leonardo, having seen the model of his colossal statue of the Duke Francis Sforza, his masterpiece in sculpture, used as a target by the halberdiers of King Louis the Thirteenth, returned to Florence, where he painted his cartoon, representing the *Virgin, Saint Anne and Christ;* a painting full of inspiration and of poetry. When it was finished, he exhibited it for two days; not only was it admired by every artist, but the people flocked in crowds to see it, as though at a solemn festival. He afterwards executed for Francesco del Giocondo the portrait of *Mona Lisa*, his wife—a charming production, which proves how far art can rise when it imitates nature. The perfection of these works increased the renown of Da Vinci so much, that his countrymen, anxious that he should leave some remembrance to his

native land, ordered from him a great work for the council-hall of Florence, which had just been erected, according to his own plans. Leonardo, responding to the honour which he had received, designed his famous cartoon, representing the *Defeat of Nicolo Piccionnino in the war of Pisa.* Unfortunately, as he was then applying himself to anatomy, he had not time to paint anything previous to his departure for Rome, whither he was invited by Leo the Tenth, for whom he executed several small paintings. It was about this period, in 1502, he was named, at Parma, general engineer and especial architect to Cæsar Borgia.

He lived a long time at Rome. Leo the Tenth associated with him in the execution of the façade of San Lorenzo, Michael Angelo, who, full of youth and of ardour, hastened to obey the Pope's command; and at last eclipsed the great artist, now more than sixty years of age. The apprehension of rivalry dismayed Leonardo, and made him abandon his sketches. Ultimately, the invasion of the French having destroyed his fortune, he decided on going to a foreign country.

Francis the First, who had seen his *chefs-d'œuvre*, and knew his precarious position,

had long offered him an honourable asylum. This, notwithstanding his advanced age, Da Vinci accepted, and left Rome for France. The King received him with great demonstrations of joy and affection. The artist lived but five years with his benefactor, and had not time to finish the various paintings he commenced for him. Perhaps the regret at having been surpassed during his life-time in one branch of his art, shortened his days. When he felt his end approaching, he prepared for death with the most perfect resignation. Leonardo had always been very religious, and he received the sacrament of the church with great devotion. At the moment of the communion, he caused himself to be lifted out of bed, saying, that he ought to receive his God only on his knees; in which position he was supported by his friends and his attendants. It has been stated that the King, who used frequently to visit him in a friendly manner, came to see him in his last illness, when Leonardo was suddenly attacked by a paroxysm, and as the King was supporting his head in order to alleviate his sufferings, he expired.

[This anecdote however cannot be true, as Francis was with the court at St. Germain en

Liege on the day (May 2nd, 1519) the artist died at Cloux, near Amboise.]

Leonardo was, in other respects, more fortunate than some of his patrons; for whilst he was peaceably terminating his career, Cæsar Borgia in Spain, and Ludovico Sforza in France, were in prison, indulging in painful reflections upon their errors and their change of position. Leonardo was buried in the church of Saint Florentine at Amboise.

[Leonardo da Vinci was the first of the great masters of the Italian schools, and the period in which he flourished is that of the perfection of Italian painting. Towards the close of the fifteenth century, Art, which had made remarkable progress, began to put forth its highest manifestations. Executive skill, with considerable inventive power, had carried painting as far as the artist could advance it; it was reserved for a higher order of minds, after preparing themselves by a more classical form of study than had yet been followed, to aim at a more intellectual style of composition than had yet been conceived. The master of Leonardo has the merit of having pointed out the way to this elevation. He was a sculptor, and familiar with the spirit of antique beauty.

The pupil was also a sculptor, and assisted his study of the Greek ideal with constant and comprehensive observation of nature. We shall find, as we proceed, that these truly illustrious men possessed a comprehensive genius, that aimed at perfection in all the arts of design, which was combined with an artistic gift of tongues, that made them equally at home in every language of the beautiful; but the great secret of this intellectual power was a knowledge of those principles which the apostles of Art in ancient Greece promulgated in a form that required no commentary and admitted of no dispute. As soon as these principles were profoundly studied, painting accomplished for Christianity all that sculpture had done for paganism.

Art had put forth a new revelation that gradually diffused itself over Europe. With the multitude, at least prior to the Reformation, it not only performed the office of priest, but of schoolmaster; with the higher classes, it became the civilizer and reformer. Under its sway the powerful grew courteous, and the rich refined; the coarse usages of feudal society fell before its humanizing influence, and the cultivation of the graceful courtesies

of life took the place of the savage frivolities of chivalry.

Leonardo da Vinci, as the earliest of that distinguished band who conferred such lasting obligations on civilization, must not be too hastily dismissed. We cannot afford to linger on the accomplishments of the man; we do not pretend to be able to do justice to the equally various gifts of the artist; his music and his poetry must be left to the appreciation of musicians and poets; of his talent in sculpture we are not in a position to judge, as his colossal statue of Francesco Sforza never attained the dignity either of bronze or marble; and if his immortal picture, "The Last Supper," had been his sole attempt as a painter, our criticism would equally have wanted a text, as that master-piece has almost entirely disappeared under the ravages of damp and carelessness.

The original design covered a wall twenty-eight feet in length, with figures larger than life, carefully finished in oil. We are enabled, by existing cartoons from his own hand, by copies executed by his pupils, by a mosaic from a cartoon, the size of the original, drawn by Bossi, and by the exquisite engraving by Raphael Morghen, to form a tolerably accu-

rate conception of the marvellous beauty and the equally marvellous force of expression in the various figures that form this divine group. It is scarcely possible to imagine a more elevated subject; one that would demand a higher range of artistic thought, combined with executive talent, able to grasp perfection; nor can we conceive an idea illustrated so felicitously, as more than to fulfil the most exacting notions of so ambitious a design. "Sermons *on* Stones," had already appeared with pretty liberal frequency, for all that was holy in religion had been made more apparent on the walls, than it could have appeared from the pulpit; but of those daring spirits who have attempted to bring the Creator and the creature face to face, the painter of "The Last Supper" is among the very few who have been able to advance a satisfactory apology in the divinity of the result. We accept the performance as an account of a transaction of vital interest to all Christendom, only less trustworthy than those of the Evangelists.

The figure of the Saviour realizes every Christian anticipation; it is the centre of the group, and at once attracts the attention as a most successful conception of deified humanity.

Having appreciated the eloquent beauty of this face and form, the gaze, not without reluctance, turns to the next, and delighted with the completeness of the characterization, proceeds from one to the other of the sacred conclave, advancing from the almost youthful St. John, to the aged and reverend St. Simon, through every variation of indignation and sorrow, till it at last falls upon the crafty betrayer. The whole story is then told; there is nothing left to explain. The divine Man and his holy apostles are before us; the most moving incident in the drama of human salvation is displayed; the feast of love is polluted by the presence of hate; and those who had been thought worthiest among men, discover that they harbour in their brotherhood one who had sunk to the lowest depths of human degradation.

Among the works executed by Leonardo, are some female portraits. Lucretia Crivelli, "La belle Ferronière," is remarkable for the earnest expression of its beauty. The half-length of a youthful John the Baptist (now in the Louvre), is also wonderfully expressive of ecstacy. Among his larger works, ranks the famous "La Carita," a mother

and her children (now in the gallery of the Hague). Kügler assures us, that the subject was originally "Leda with her Twins," painted over to effect the transformation to a less objectionable idea; but Rumohr and Passavant accept the ordinary reading, as more characteristic of the painter. A "Madonna and Child," painted at Milan, and a half-length "Mater Dolorosa," are cited among his finest compositions. His "Adoration of the Kings," executed in Florence, a Madonna, two half-length female figures, entitled "Modesty and Vanity," painted at Rome, and two Holy Families, "La Vierge aux Rochers," and "La Vierge aux Balances," are also among his productions.

There are several very fine pictures of this master in England — a legitimate cause of congratulation, as his genuine works are of great value. First on the list we must place his "Christ disputing with the Doctors," in the National Gallery, which is singularly beautiful in expression, and felicitous in treatment. The youthful face of the Saviour is finely contrasted with the characteristic features of the reverend group whom he is confuting. It is in every respect a most beautiful work;

and though it is not impossible that much of it may have been painted by the scholar Luini, the spirit of the master is sufficiently evident, both in the design and in the execution, to establish its claim to originality. Dr. Waagen confidently claims it for Luini.

There is at Hampton Court a Holy Family, with the infant Christ caressing the infant St. John; and another with one arm of the Saviour around St. John, in the possession of the Earl of Warwick. In the latter, the Madonna holds the sacred child in her lap, and St. John kneels at her feet with folded hands. On the right, in the back-ground, stands Joseph; on the left, Zacharias. This composition is known as "*La Vierge au bas relief*," and has been frequently repeated, in one or two instances, with slight variations. The Hampton Court "Holy Family" is in very bad condition, and much painted over. In the same gallery is an anonymous small portrait, in a black cap and dress, holding a tablet, inscribed "Carpendo Carperis Ipse," attributed to this master.

The Marquis of Lansdowne possesses a very characteristic female head. The figure is represented bearing a vase in one hand, the other slightly raised, holding the lid, appa-

rently a Magdalen, that is to say, a Florentine version of one, it not being unusual for Italian artists to costume this scriptural character very richly, leaving, indeed, nothing but the vase to identify the representation with the person represented. The Venetian painters exceeded their brethren in the liberties they took in this direction; but, as we shall presently have to state, the early artists alone appear to have approached such subjects in a proper spirit. Other interesting examples of Da Vinci are in the possession of Lord Ashburton, Lord Brownlow, the Duke of Devonshire, Mr. Davenport Bromley, Mr. Holford, Mr. Morrison, and other private collectors.

The influence exercised over art by Leonardo da Vinci was considerable, and extended beyond his pupils to many of his cotemporaries of the Milanese School, of which he was the founder. Among the latter was Piero di Cosimo, a painter of decided merit, though of rather a gloomy imagination. His landscape back-grounds have been particularly commended; and he has exhibited skill in the treatment of subjects both Christian and classical—as may be seen in his "Coronation of the Virgin," in the Louvre, and his "Recum-

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bent Venus playing with Love, with Mars in the back-ground," in the Berlin Museum. Lorenzo di Credi rarely stepped out of the charmed circles of Madonnas and Holy Families, which he frequently painted, unless to copy the works of Leonardo. Of this artist, a characteristic example, "The Virgin Crowned by the Redeemer," is in the collection of Mr. Rogers. Giovanni Antonio Sogliani and Giuliano Bugiardini were also imitators of this distinguished artist, but of less merit. Of his numerous scholars, Bernardino Luini (or di Luvino, his birth-place) has attained so great a celebrity for works in his master's style, that many to this day bear his name. Luini painted many religious subjects, and some fine frescoes, particularly a "Crucifixion," in the Monastero Maggiore at Milan, containing about a hundred and forty figures, and those representing the "History of the Virgin," in the church at Sorono. He excelled in Saints and Angels, and infused into his sacred groups a spirit that appeared to be gliding from the Leonardo who had passed, to the Raphael who was about to appear. The Earl of Ellesmere possesses a female head painted by him. He left a son, Aurelio, who, however, did not in-

herit his talent with his name. The easel pictures of Marco d'Oggione show him to have been an apt scholar in the more admirable features of his master's style. He made some effective copies of "The Last Supper." There is also an excellent "Holy Family" by him in the Louvre. Andrew Salaino (Salai) painted in the same style, with increased freedom. Giovan Antonio Beltraffio, Francesco Melzi, Cesare da Sesto, with several other artists of less note, were of the same school. One name deserves more particular notice: it is that of Gaudenzio Ferrari, born in the year 1484, who, though not a scholar of Leonardo, was under the influence of his style; and having studied in the atelier of Perugino, and subsequently in that of Raphael, was, like Luini, a Pre-Raphaelite, whose light was reflected both from the rising and the setting sun. With much of the mannerism of the old Milanese traditions of art, now passing into oblivion, he mingled the sweetness, expression, and animation of the great school of which he was a precursor. He painted largely in fresco, in distemper, and in oil, and his religious compositions in each were greatly esteemed. His most comprehensive work was his fresco

in the Piedmontese place of pilgrimage. His easel pictures are rare, but are both singular and interesting. An excellent example of this master was offered to the trustees of the National Gallery a few years since, but the negociation shared the fate of all that had reference to desirable pictures,—it terminated with an offer one-fifth below its estimated value, which was declined.

Gaudenzio Ferrari was so largely employed in church decoration, that his creating a small school of his own, was a matter of course: prominent among those who belonged to it, were Bernardino Lanini and Andrea Solario. The former, among other devotional pictures, painted a series in illustration of the life of Mary Magdalene; the latter has produced more than one Madonna, combining grace with sweetness. Gaudenzio's last work, "The Scourging of Christ," was painted in 1542. He died seven years later. Lord Northwick, Sir Archibald Campbell, Mr. Holford, and Mr. Neeld, possess fine examples of this master.]

CHAPTER II.

FLORENTINE SCHOOL—*Continued.*

MICHAEL ANGELO.—FRA BARTOLOMEO DELLA PORTE.—ANDREA DEL SARTO.

[WE are now about to introduce to the reader the illustrious rival and cotemporary of Leonardo, who advanced the Florentine school to its highest eminence. Like him, whilst his genius embraced all the highest phases of Art, it peculiarly distinguished itself in sculpture,—like him, his artistic learning, which has never been excelled, was based upon a profound knowledge of the classic ideal. But before we enter upon a memoir of this great master of a great school, we must remind the reader, that the love of painting continued to spread in Italy. The wealthy religious magnates largely employed it for decorations, which, by the way, were not always sacred;

and the great lay princes were equally liberal patrons; so that palaces began to rival churches in pictorial splendour. The revival of classical learning excited so much enthusiasm for classical subjects, that the painter was enabled considerably to extend his field of illustration. The growing taste for portraiture also exerted its influence; so that we may now be said to enter upon a period when classic, Christian, and social art, were beginning to act powerfully upon each other, producing combinations that were each, in turn, the object of much admiration and patronage. In the finer works of art belonging to the first quarter of the sixteenth century, there was an harmonious union of classic with Christian feeling, with a due measure of social spirit, drawn from direct sympathy with Nature in her nobler and more impressive demonstrations, which can never again become so effective, because the elements that produced them can never again be found in the same proportion, acting in the same direction with the same intensity. The classic enthusiasm, religious fervour, and impassioned love, which assisted in creating those masterpieces of painting that are now valued at a prince's ransom, and are competed for by royal

and imperial connoisseurs, cannot be expected to return. Admiration for the genius of Greece was then in Italy a new impulse; it is now, in the same country, among ultra-Catholics decried as Pagan. The devotion which it was the privilege of the artist to inspire, is now only to be expected from pictures that wink or bleed; and the passion for the model that gave such intensity to the expression of the Madonna, is scarcely to be hinted at among the vehement advocates of a divine to the exclusion of a human inspiration of art.

Among the great masters of the Florentine School who represented art, combining with extraordinary power the Classic with the Christian spirit, was Michael Angelo Buonarotti. He was born twenty-two years later than Leonardo (1474), of a noble family long settled in the diocese of Arezzo.]

Ludovico, his father, in due time sent him to study grammar under Francesco Urbino, but a natural love for drawing, of which he had given indications, induced him to seize every opportunity of indulging his taste. Ludovico had, at first, recourse to reproaches, even to threats, to divert him from pursuits he

considered unworthy of his origin; but when he saw that nothing could change his evident vocation, he placed the boy, at the age of fourteen, in the studio of Domenicho Ghirlandajo, one of the most famous painters in Italy.

[Ghirlandajo was then celebrated for portraiture, in which he ably maintained the social character of art, introducing, as we have said, his cotemporaries into his illustrations of sacred history, and with them existing characteristics of Florentine life. His pictures, therefore, are not remarkable for attention to the costume or scenery of the persons or places he pretends to represent; nor are the figures they contain free from a statuesque dignity, bordering on the formal. Nevertheless, his compositions possess a marked air of grandeur, and are finished with exquisite delicacy. He painted much in fresco, particularly a series of illustrations of the life of St. Francis, in the Sassetti Chapel in Florence (1485), besides the various works mentioned in a preceding page. In short, he was in great request in the decoration of ecclesiastical edifices; his easel pictures were also in great demand for votive offerings. So talented a pupil as he now

possessed, must, therefore, have been an important acquisition. His two brothers and a brother-in-law assisted him, and painted in a similar style, though with inferior power.]

Michael Angelo soon gave such proofs of his talent in the painting room of Ghirlandajo, that he not only surpassed his young rivals, but equalled his master. His marvellous success created for him as marvellous a reputation. Lorenzo di Medicis, surnamed the *Magnificent*, had just established, in his palace and gardens of the Piazza San Marco, at Florence, a school of painting and of sculpture, by collecting the most precious antiques, which he procured from Greece at great expense. He begged Ghirlandajo to select from among his pupils those who evinced the most talent, and send them to work in this gallery. Michael Angelo was one of the young artists considered worthy of this distinction. The *chefs-d'œuvre* of the ancients roused his genius. He had been only a short time at this school, when he carved, in marble, the head of an old faun from an antique, the nose and mouth of which had been defaced. Although he had never handled a chisel, he made the required restoration,

carving the mouth of the fawn so as to display the tongue and all the teeth.

At the sight of this work, Lorenzo, after giving way to a momentary expression of surprise and admiration, jokingly said, "You should know, young man, that some teeth are always wanting in old men." Michael Angelo made no reply in the presence of his patron; but presently struck out one of the teeth of the faun, and imitated nature in the gums, even to the hollow left by the lost tooth; Lorenzo, on his return, laughed very much at this instance of his docility and ingenuity; he then took him under his protection, treated him as his son, gave him a room in his palace, even admitted him to his table, with the greatest nobles of Italy and the first men of the age.

But death soon deprived the artist of so worthy a patron. Pietro de Medicis inherited neither the qualities of his father, his esteem for the arts, nor his admiration for Michael Angelo. The prior of the church of the Holy Ghost sought to divert his grief by giving him an apartment in his convent; and in order that he might become familiar with anatomy, procured for him human bodies. Michael

Angelo applied himself to this study with the same ardour that he evinced in all he undertook; and acquired a perfect knowledge of the muscular system, which tended to make him the most scientific painter of the age. He quitted Florence at the time of the popular revolution, which, in 1494, drove Pietro de Medicis from the territory of the Republic; but he returned there as soon as peace was re-established.

Some time afterwards, the Cardinal San Giorgio induced him to come to Rome, and lodged him in his palace. Although Michael Angelo had little reason to congratulate himself on having found this new patron, he took advantage of this, his first sojourn in the capital of the Christian world, to produce works of high excellence; among others, the statue of Bacchus, afterwards taken to Florence. He next sculptured for Cardinal de Villiers, ambassador from Charles the Eighth to Alexander the Seventh, the group of "the Virgin and the dead Christ," which is in the cathedral of St. Peter. No modern artist had attained such perfection of design, such boldness in execution, as Michael Angelo exhibited in this composition.

Recalled to Florence in the year 1501, by the earnest solicitations of his friends, he there produced his colossal statue of David, and his painting of the Holy Family. The Gonfaloniere, Pier Soderini, placed him in competition with the great Leonardo da Vinci, by entrusting to him the fresco painting of a part of the council-hall, forming a pendant to that which his rival had undertaken. Michael Angelo selected for his subject an episode in the Pisan war, and commenced his cartoon, which he would allow no one to see until completed. Leonardo had painted the victory of the Florentines over Nicolo Picionnino; Michael Angelo painted the young men of Florence rushing into combat. When his work was exposed to public view, all the artists were filled with admiration, and declared that he was now without an equal.

This celebrated cartoon so increased the reputation of the artist, then only twenty-nine years of age, that Julius the Second, raised to the Pontifical throne in 1503, requested him to repair to Rome and undertake the erection of his famous mausoleum; which is still to be seen in the church of Saint Peter in Vincoli, and which was continued after the death of

Julius; but never quite completed. As soon as Michael Angelo's design for this mausoleum, the beauty and magnificence of which surpassed all ancient monuments of the kind, had received the Pope's approbation, he went to Carrara to superintend the excavation of the marble required for his gigantic undertaking; and the blocks, when conveyed to Rome, covered the half of the Piazza of Saint Peter.

The artist, as was his custom, would permit no one to see his work after it had been commenced; but the Pope, curious and impatient, bribed the workmen, and introduced himself, in disguise, into the Sistine chapel during the absence of Michael Angelo, who, soon afterwards discovering the treachery of his workmen, one day placed himself in ambush, and at the moment that the Pope was entering threw some heavy planks from the top of the scaffolding, which so frightened his holiness, that he fled precipitately. After such an offence, fearing the resentment of Julius, he quitted Rome during the night and returned to Florence. Three threatening briefs addressed to the authorities of Florence, and the most urgent exhortations of Pier Soderini,

were necessary to induce the fugitive to return.

During his absence, Bramanti, the architect, had advised Julius the Second to abandon the project, and entrust Michael Angelo with the painting of the fresco under the dome of the Sistine chapel. This envious rival wished to reduce the Florentine artist to despair, by depriving him of the execution of those sculptures, which would have immortalised him, while forcing him to undertake a kind of painting he had not yet attempted. Michael Angelo, having then just returned to Rome, received from the Pope the order to discontinue his labours and to commence the paintings of the Sistine chapel. He vainly made every excuse to avoid undertaking a work, the difficulty of which he did not conceal from himself; but all he could say was of no avail. The command of Julius the Second was unalterable, and he was obliged to obey.

Buonarotti then commenced his labours, but allowed no one to witness his progress. Although the decoration of the dome was but half completed, Julius was impatient that the public should be allowed to admire it; and, for that purpose, had all the scaffolding taken

down. All Rome rushed to the Sistine, to gaze at this *chef-d'œuvre*, which disarmed envy by its superior excellence. The painter, finding that the commencement of his work obtained such success, immediately resumed his undertaking, and finished the second half of the dome in the space of twenty months, without assistance of any kind—not even employing a workman to prepare his colours.

When the Sistine Chapel was finished, Michael Angelo, loaded with favours and rewards, obtained from Julius a promise that he should be allowed to proceed with the sculptures for the mausoleum; but he had scarcely begun, when the Pope died. He was succeeded by Leo the Tenth, who was desirous of enriching his native city, Florence, with the marvellous productions of Michael Angelo's genius. He, therefore, obliged the artist to discontinue the mausoleum of his predecessor, and commissioned him to commence the façade of the library of San Lorenzo, at Florence.

Michael Angelo did not quit Rome without emotion; he was nearly forty years of age when he first turned his attention to architecture, without, however, neglecting either painting or sculpture; for at the same time

that he was constructing the façade of Saint Lorenzo, he made his famous statues of Moses and Christ, for the mausoleum of Julius, which he always hoped to finish.

In those times of trouble and disaster to Italy, Michael Angelo found a field for his talents as an engineer, and was named general commissioner of the fortifications of Florence, when this city opposed the Spaniards and the Medici. During that long and sanguinary siege, the Florentines were reduced to the utmost privations; and their distinguished artist was obliged to sell a superb bay horse, and its trappings, for a small sum, to provide for his daily wants.

Notwithstanding all his efforts, his native city was compelled to open its gates to the army of the league of Cambrai, which re-established the Medici; and, fearing for his life, he retired into a remote part of the country. On this occasion, Alexander de Medicis, who succeeded Pietro Soderini as Gonfaloniere, acted like a great sovereign. Michael Angelo having been discovered, was brought before him; and, to the astonishment of all who believed the artist must inevitably be condemned to death, the prince, seated on his

throne, took him by the hand, and said aloud, —"I condemn the rebel, but I reward genius!" and never showed any remembrance of the injurious effects of this great painter's talents in engineering.

After the sack of Rome by the troops of the Constable De Bourbon, Pope Clement the Seventh commissioned Michael Angelo to paint the extreme sides of the Sistine Chapel, the dome of which he had decorated during the pontificate of Julius the Second. The Pope desired that the "Last Judgment" should be represented at one end, and the "Fall of the Angels" at the other. The artist reluctantly undertook a work calculated to affect his reputation by its extreme difficulty; but once having commenced, he continued the work with intense ardour. Gifted by nature with profound thought, he had become inspired by reading the poems of Dante; and by the study of anatomy had acquired perfect knowledge of the movements of the muscles. In this gigantic composition, his "Last Judgment," he has endeavoured to represent the most varied attitudes of the human body. The despair of the condemned, and the joy of the elect, were expressed in this painting with

such power and truth, that the artist appears to have realized the famous lines of Dante:—

"Morti i morti, e i vivi passan vivi."

The dead appeared dead, and the living appeared living.

After eight years of labour, he exhibited his painting, which obtained the admiration of the world, on Christmas day, 1541.

The two last remarkable pictures of Michael Angelo, are the "Conversion of Saint Paul," and the "Martyrdom of Saint Peter," in the Pauline Chapel in the Vatican. Old age having compelled him to lay aside his brush, his genius, which could not remain idle, continued to demonstrate its power in sculpture. It was at this time that he produced his admirable "Descent from the Cross"— a group of four figures, formed out of a single block of marble.

Paul the Third compelled him to accept the post of architect of the Cathedral of Saint Peter, which Bramante and San Gallo had previously filled; and entrusted him with the completion of this great edifice. After examining the plan of his predecessors, he found he could not carry it out. The Pope authorized him to follow his own inspirations, and he

traced a new plan, which reduced the building to the form of a Greek cross. By suppressing the exuberance of detail, he added majesty to the whole, and diminished the weight of the cupola, without altering its size or its diameter.

When, after seven years of hard work, during which he received no salary, the artist assembled the whole city before this immortal production, he was received with universal acclamations. Not one voice was raised to contest his merit. Thus Michael Angelo, the inheritor of the genius of Dante, crowned Christian poetry at Rome, with the cupola of Saint Peter; as, at a more classic era, Phidias, the inheritor of the genius of Homer, had crowned pagan poetry at Athens, with the pediment of the Parthenon.

Michael Angelo consecrated his last years exclusively to architecture, and added works to those already in progress in the cathedral of Saint Peter. He continued the palace Farnese, which was subsequently completed after the design of Vignole. But it was his last work. After having lived for not much less than a century, he died at Rome on the 17th of February, 1563. His body, secretly carried off, according to the orders of the Duke Como

di Medici, from the church of the Holy Apostles, was transported to Florence, where it was received with the greatest honours. A sumptuous cenotaph was raised to him in the church of San Lorenzo, to the decoration of which all the arts, which the illustrious deceased had cultivated, contributed. Soon after, a more durable monument replaced this fragile representation. The grand duke gave the marble necessary for the mausoleum, which Vasari, the celebrated chronicler of the arts, had the honour of constructing; and placed within it the bust of his master.

Michael Angelo, more fortunate than many other artists, was worthily appreciated during his life. Pope Julius the Second, Leo the Tenth, Clement the Seventh, Paul the Third, Julius the Third, Paul the Fourth, and Pius the Fifth, desired to have him always near them. Francis the First, Charles the Fifth, the Sultan Soliman, and the Doge of Venice, appreciated the immensity of his genius, and offered him considerable pensions to induce him to reside in their dominions. He invariably led a Christian life. He loved to read the Holy Scriptures, and attributed all the merit of his works and his success to God alone.

Having arrived at the age of eighty-nine, and feeling his end approaching, he sent for his nephew, Leonardo Buonarotti, and dictated to him his will in these few words:—

"*I give my soul to God, I leave my body to the earth, and I bequeath my goods to my nearest relations!*"

Although he was rich, yet he lived as if he were poor; he admitted but a few friends occasionally to his table, and would never accept presents, which he considered as so many bonds difficult to be broken. His temperance rendered him very active; he allowed himself but little sleep, and frequently arose in the night to work. During these productive watchings, he was in the habit of carrying a small lamp upon his head, in order to have his hands free.

He was not only a sculptor, a painter, an architect, and an engineer, but was also a poet. Deeply read in Italian poetry, particularly in Dante and Petrarch, he composed a number of sonnets, which were imbued with a soft and tender melancholy.

[In what has been preserved of the cartoon that Michael Angelo executed in rivalry with Leonardo da Vinci, which has been pro-

nounced one of the finest designs within the whole range of modern art, we see at a glance, that combination of freedom and power found in the noblest productions of Greek sculpture. The figures of the soldiers rushing from the Arno, in which they have been bathing, to resume their armour and weapons, on the alarm of the approach of an enemy, are modelled after that type of masculine vigour, immortalized in the form of Hercules, and similar illustrations of the ancient heroic. In every group, in almost every figure, the art-student is reminded of those creations of Greek intellect, instinct with human energy, that still remain to show the manner of men who lived in the heroic age of the world, and the capacity of the artist who could do justice to their characteristics. But the genius of Michael Angelo was eminently sculptural, and had he been encouraged to work only in marble and bronze, there is but little doubt that his productions would have formed a connecting link between modern and ancient art. The works he did execute in "the round," few though they be, are regarded with a certain reverence by the artist, for their manifest resemblance to their classic prototypes; and their creator had so

powerful a leaning to the severe and grand simplicity of sculpture, that when obliged to cast aside the chisel for the brush, he preferred that department of painting which approached sculpture in the severity of its demands upon the imagination. In truth, he looked down upon oil-painting as child's play, and would rarely condescend to design except in fresco, and then seemed to take a particular pleasure in taxing his anatomical knowledge for the pourtrayal of the most difficult attitudes, and his artistic erudition in forming groups in which a less daring genius would involve itself in hopeless confusion.

This peculiar pride has rendered his easel pictures more rare than those of any cotemporary or subsequent painter; indeed, so rare are they, that in all the galleries of Europe, one "Holy Family" in distemper, at Florence, an early picture, is the only one the authenticity of which is unquestionable. Dr. Waagen considers that he has discovered another in the collection of the Right Hon. Henry Labouchere, at Stoke. Although he could not be induced to paint in oil himself, he was not averse to assisting under particular circumstances other artists who were

so employed. Sometimes he contributed the design, sometimes he executed a portion of the subject. In this way have been preserved striking traces of his marvellous genius, in the compositions of some of his friends, a well-known instance of which may be seen in "the Raising of Lazarus," by Sebastian del Piombo, and in "Michael Angelo's Dream," by Pantormo—the chief attractions of the National Gallery. Should the student desire further evidence of his supremacy in Art, he must go to Rome, and on the ceiling and end wall of the Sistine Chapel, he will find far more than he can anticipate. He should also inquire for his cartoons and drawings, representing both Christian and classic subjects, and will feel amazed at the invention they exhibit, their elevation, and vigour. He should then search for the careful copies made by the great artist's pupils under his inspection, which will be found among the most valuable productions in the richest galleries of Italy, England, France, and Germany. Among the latter, is an "Annunciation," in the collection of the Duke of Wellington; "Christ and the Woman of Samaria at the Well," in the possession of the Duke of Devonshire; and "The Holy Family," by Marcello

Venusti, lately in the possession of Mr. Woodburn. A "Leda" shows the masterly manner in which he could enter the domain of the classic ideal. A "Venus kissed by Love," is no less admirable. Pantormo has made a fine copy of this composition, which is now in Kensington Palace; and in the same gallery is a copy of the great artist's "Ganymede borne upon an Eagle." The collection of original drawings by this master, once in the possession of Sir Thomas Lawrence, formed a mine of inventive grandeur and beauty, such as can never enrich this country again. Of all the oversights attributed to the British government, the allowing that wonderful collection to be dispersed, is the most flagrant and inexcusable. Some of his drawings are in the British Museum, at Windsor Castle, at Chatsworth, and at Oxford.

There were many imitators of Michael Angelo, but only at a respectful distance. We pass at once to another great name, though representing a totally different character of Art.]

Fra Bartolommeo Della Porte, more commonly called *Il Frate*, was born in the village of Savignano, ten miles from Florence, in 1469. Having, from childhood, shown a

great taste for drawing, he was placed by his parents in the studio of Cozimo Roselli. When he had left it, he applied himself particularly to the study of the paintings of Leonardo da Vinci, and executed several Madonnas.

He led a peaceful but laborious life, and sought the society of wise and reflecting persons. At this period Savonarola, the celebrated theologian, came to preach to the Dominicans at Ferrara. Bartolommeo, eminent for his piety, held the preacher in great veneration, and attended his sermons regularly. Each day, from the pulpit, Savonarola inveighed against amatory poetry, music, and all those paintings and productions to which he attributed the general corruption. After such discourses, numbers of Florentines hastened to burn, in the public square, the books and paintings they possessed—an irreparable loss for the Arts—particularly for painting. Bartolommeo himself cast into the flames all the studies he had made from nature.

However, one part of the population, furious against the preacher, went in tumult towards the convent of St. Marco, to drag him from that asylum. Bartolommeo ranged himself among the defenders of Savonarola; but was seized

with fear when the monastery was attacked, and promised to become a Dominican, if he escaped. When the tumult was put down, through the death of Savonarola, who perished at the stake, Bartolommeo religiously kept his promise. It was after he had assumed the monastic habit, and under the name Fra Bartolommeo, that he painted his finest works. In 1504, he formed an intimate friendship with the great Raphael, who had come to Florence to perfect himself in his art. He received from him some ideas on perspective, and in return taught him the principles of chiar-oscuro.

Fra Bartolommeo, inflamed with enthusiasm by the fame acquired by Michael Angelo and by Raphael, obtained from his Prior permission to visit Rome. After having enjoyed for some time the contemplation of the *chefs-d'œuvre* of the two great artists, he hastened to return to Florence, deeply impressed with a sense of his own inferiority. It was then that he executed his famous painting of Saint Sebastian for the church of San Marco. The drawing and the colouring of this painting were so admirable, that the monks determined to send it to Francis the First.

The great labours of *Il Frate* having affected

his health, he felt the necessity of change of air. He was sent into one of the monasteries attached to San Marco; where he devoted his time to the execution of religious compositions, which disposed him to meditate on death. Having received a paralytic stroke, which did not permit him to move, he caused himself to be transported to the baths of San Philippo; where he remained a long time without any improvement. He was very fond of fruit, although it did not agree with him, and having one morning eaten too many figs, was attacked with a slow fever, which aggravated his complaint, and carried him off in four days, at the age of forty-eight, in the year 1517. His death deeply afflicted his friends, and particularly the monks. They buried him in their church.

Fra Bartolommeo, by the vigour and harmony of his colouring, gave such a charm to his figures, that he deserves to be ranked amongst the masters of painting. He was the first who set an example of the graceful and the majestic in drapery, and who made use of lay figures with success.

[Fra Bartolommeo, in his works, exhibits more closely than any Italian painter the purely Christian aspect of art; his subjects

are almost always Madonnas surrounded by angels and saints, and though he introduces imposing displays of architecture, which are not in character with the nationality or celestial claims of either, his conception of the Mother and Infant Saviour is gentle and tender—apparently the most graceful monastic versions of the Holy Family it was possible for a monk to produce. His "Madonna della Miseracordia," an altar-piece of the church of Saint Romano, in Lucca, a composition containing between forty and fifty heads, is one of the most celebrated. Among his other compositions, are a St. Mark, and a Christ surrounded by the Evangelists after his Ascension, painted for the gallery of the Pitti palace, at Florence; a Saint Vincenzia, now in the Academy of that city; and a fresco, representing "the Last Judgment," for the walls of a chapel in Saint Maria Nuova. England possesses his "Christ with John the Baptist," at Panshanger; the Virgin and Child, in the possession of Lord Elcho; the same subject including a saint, two angels, and a monk, in Mr. Holford's Gallery; another Virgin and Child in the collection of Lord Brownlow, and perhaps one or two more.

Genuine works of this master are as yet rare in this country; possibly, the high prices paid for choice productions of Italian art, may, before long, tempt the clerical possessors of the most admired works of "Il Frate," to part with them.

"Fra Bartolommeo" enjoyed the odour of sanctity in Tuscany, and was regarded as especially an inspired artist by devout Catholics of that portion of Italy. In consequence, he was able to establish something resembling a school, the principal masters of which were his friend, Mariotto Albertinelli, Fra Paolo da Pistoja, a brother monk, and a Dominican nun, Plautilla Nelli; of these, the last two are worthy of mention, for indicating the direct influence still exercised by the Church of Rome upon Art. But at this period it is not easy to exaggerate either the support which she received or that which she conferred on painting. There can be no question that they were of the greatest possible assistance to each other; probably, they flourished most when this coalition was most prominent.

Though the Florentine school declined after the death of Michael Angelo, we must not forget ANDREA DEL SARTO (Vanucchi), who was

born at Florence, in 1488. Having become celebrated, he was invited to France by Francis the First, by whom he was liberally rewarded. He painted the beautiful "Charity," which forms one of the ornaments of the Louvre. He was only one year in France, which he left, commissioned by his liberal patron to purchase works of art for him in Italy, and embezzled the money. He subsequently returned to Florence, where he died in misery, from the effects of dissipation. His most remarkable works are the frescos in the Campagnie della Scalza, in the SS. Annunziata, and the convent San Salvi, at Florence, an "Abraham's Sacrifice," in the Dresden Gallery, and a "Holy Family," in the Louvre.

Andrea "del Sarto," so called from his father's trade, belonged to the school of Pietro di Cosimo, traces of which may be found in his early pictures. One of his most celebrated works is the "Madonna del Sacco," so named from Joseph being represented in it leaning on a sack; it is deservedly much admired. He was an industrious manufacturer of subjects of this nature, and sometimes attained a high degree of merit in the expression of the figures introduced into them. In a

"Santa Conversazione," representing Saints Augustin, Dominic, Francis, Lawrence, Sebastian, and the Magdalen, now in the Pitti Palace, there is more varied expression, richer colouring, and a more elevated sentiment than can be found in his compositions generally.

Among his works in England, are his "Holy Family," in the National Gallery, and an anonymous female head at Windsor Castle; the "Madonna del Sacco," in the collection of the Marquis of Lansdowne, who also possesses his portrait, painted by himself, a "Reposo," and a portrait of a young Florentine lady. In the Duke of Sutherland's gallery is a fine "Holy Family;" a second in that of the Earl of Ellesmere; a third in that of the Marquis of Westminster,—a duplicate of the Louvre picture,—who possesses four other examples of the same master—"a Head of the youthful Saviour, holding a globe," another of the "young Saint John bearing the Cross and scroll," a portrait of the "Countess Mattei," and a fourth "Holy Family." In the Royal Gallery at Windsor is a female head; and Mr. Rogers possesses another head of the young Saint John. Works of Andrea are in the collections of the Marquis of Hert-

ford, Earl Cowper, Marquis of Bute, Duke of Hamilton, the Earl of Shrewsbury, the Duke of Buccleugh; in those of Messrs. Tomline, Munro, Baring, Holford, Ashburnham, and in a few other galleries.

Among the pupils and followers of Andrea del Sarto, was Marc Antonio Franciabigio. He painted, among other works, "The Marriage of the Virgin," for one of the religious houses of Florence. The monks impatiently uncovered the picture before its completion; this so enraged the painter, that he seized a mallet, and struck the principal figure a violent blow, with the intention of destroying the entire composition—a design he was with difficulty prevented from executing.

Next to him comes Jacopo Carucci, better known as "Pantormo," the name of his native city. His principal subject is "The Salutation," or visit of Mary to Elizabeth, painted in the court of the SS. Annunziata; in many respects a noble production. He also painted portraits in a masterly manner. The picture in the National Gallery, known as "Michael Angelo's Dream," and "The Venus and Cupid," at Hampton Court, designed by the same hand, are attributed to him.

Jacone and Domenico Puligo were also his pupils; and in "Holy Families," Domenico so closely imitated his master, that his pictures sometimes pass for the works of Del Sarto.

"Il Rosso" assisted in their labours, and painted in the same style. He was subsequently patronized by Francis the First, for whom, under the name of Maitre Roux, he directed the embellishments of Fontainebleau.

But one of the most interesting of this series of Florentine painters was Ridolfo Ghirlandajo, the son of Domenico, whom we have already noticed. In 1504, he was closely associated in friendship with Raphael, who entertained so high an opinion of his talent, as to desire his assistance in the works he was then executing in Rome; but Ridolfo preferred remaining at Florence, where a "St. Zenobius raising a dead boy to life," and "St. Zenobius, when dead, being carried to the Duomo," had created a powerful impression in his favour. His "Coronation of the Virgin," now in the Louvre, is also a favourable example of his early manner, for, unfortunately for his reputation, he subsequently changed it for one much less worthy of approval.

Lastly, comes Raffaellino del Garbo, who was born in 1476, and was a scholar of Filip-

pino Lippi. His sacred subjects are treated with both tenderness and grace. The Berlin Museum possesses two large altar-pieces, and a "Madonna and Child," from his hand. A "Resurrection," in the Florentine Academy, may also be referred to as a favourable example of his style.]

Next to this painter, renowned for the purity of his drawing, may be cited, George Vasari, of Arezzo, pupil to Buonarotti; Christopher Allori, of Florence, surnamed "Il Bronzino," Pietro del Cortona, Pietro Berrettini, who studied under Baccio Carpi, at Florence, and under Andrea Cominodi, at Rome; and lastly, Giovanni Paulo Panini, of Placentia, a skilful landscape painter. It would be difficult to mention any artists after these, whose works contain any traces of the school of Leonardo da Vinci and of Michael Angelo.

[The works of these painters are occasionally to be met with in England. "Il Bronzino" is perhaps less rare than the others. By him we have a female portrait in the National Gallery; two portraits in the gallery of the Marquis of Lansdowne; Luigi Gonzaga as "St. George," and "Giovanni de Medicis when a boy," and another of Eleonora di Toledo, in the possession of Miss Rogers.]

CHAPTER III.

THE UMBRIAN SCHOOL.

PRE-RAPHAELITES.—PERUGINO.

[THE School of Umbria exerted so powerful an influence over Italian art, more particularly over that phase of it which we have referred to as "Christian," that we must be permitted to indulge in a few comments on the peculiar features of its development; we come too on what may be considered the legitimate ground of the Pre-Raphaelites. Without going into details which appeal more to the antiquarian than the amateur, it may be sufficient to state that in the first quarter of the fifteenth century the town of Perugia was celebrated for the number of its painters, and for the merit of their productions. A powerful religious feeling was the dominant characteristic of such compositions, which were almost exclusively

for religious edifices; and though the style was obviously hard, and bore unmistakable traces of an antiquated treatment, this was often combined with so near an approach to spiritual expression in the delineation of sacred subjects, that their local popularity ought not to excite any surprise. Piero della Francesca, a decided follower of Masaccio and Benedetto Bonfigli, whose style resembled that of Gentile da Fabriano, were amongst the earliest painters of this school. The works of the latter date from 1454 to 1469. With him may be classed Fiorenzo di Lorenzo, his superior as an artist, and Nicolo di Fuligno (Alanno), who elevated the domain of Painting, by making religious expression its speciality. His works date from about the middle of the fifteenth century to its close; and many of them are remarkable for spiritual feeling, though a tendency to exaggeration is not unusual. Altar-pieces, predella pictures, and frescos, were executed by him for his ecclesiastical patrons, with untiring energy. Among them an "Annunciation," presented to the church of S. Maria Nuova, at Perugia, is referred to by a competent judge, as "a wonderfully beautiful picture, severe and solemn, almost in the style of the

early Siennese masters, though full of grace and loveliness. Above, is the First Person of the Trinity among cherubims.; below, are Saints in prayer, with the donor and other figures. The head of one of the angels is of surpassing beauty."* Such subjects thus treated, excited the enthusiasm of the entire religious community, which re-acted upon the artistic circle it contained, creating the most powerful efforts in a rivalry of merit. Thus was produced an artist of still higher resources, whose eminence conferred a proverbial fame upon the school.]

PIETRO VANNUCCI DELLA PIEVE, generally known under the name of Perugino, because Perugia was the principal field of his labours, and his adopted country, was born in 1446, at Castello della Pieve. After studying painting at Perugia, he quitted his native town, although he was yet very young, in order to visit Florence, with the intention of perfecting himself in his art, by taking for his models the *chefs-d'œuvre* in the city of the Medici. As his parents were very poor, he made this journey on foot, assisted only by the donations of the

* Kügler.

charitably disposed, whom he passed on his way; and having arrived at the end of his journey, he found himself for a long time without a bed to sleep upon, and very often without a piece of bread. His genius, however, sharpened by necessity, triumphed over all obstacles, and in the end he surpassed all his fellow-pupils at the school of Verrochio, having profited more than any of them by the lessons of that great master. He soon became celebrated, and the high price he obtained for his works, enabled him to amass a considerable sum; but as though always bearing in mind his former impoverished state, he became extremely avaricious.

After a sufficiently long sojourn at Florence, Perugino visited Rome and other Italian cities, after which, wealthy and famous, he returned to Perugia, where he founded a school; which was the first in Italy, and the germ of that of Rome. There Raphael, when a youth, was presented to him by his father, who saw reason to congratulate himself upon having his son admitted among the pupils of so distinguished an artist. Never were two great men more worthy of one another. Perugino was able at once to discover the rank his pupil ought to

hold, and the latter knew how to appreciate the qualities which distinguished his master. Raphael delighted to testify, on every occasion, the greatest respect for Perugino. The latter had been invited to Rome by Sixtus the Fourth, to decorate at the Vatican the domes of the Hall of Charlemagne; which decorations, Raphael, when similarly employed by Julius the Second, was careful to preserve. When he painted his "School of Athens," he gave another proof of his gratitude, by representing himself attending to the lessons of his master.

When Perugino appeared, the study of the nude was held in disrepute; yet, it is indispensable to the painter, and now constitutes the basis of the art. Painting, too, was at that time almost entirely devoted to religious subjects; which seldom necessitate the employment of living models. The talents of Perugino must, consequently, have been influenced by the taste of the period. "His style, like that of all painters of his time," says Lanzi, "is somewhat crude and dry." He appears, too, rather meagre in his draperies; but he compensated for these defects by the extreme beauty of his heads; particularly those of young men and women, in the execu-

tion of which he surpassed all his cotemporaries. He is also esteemed for the brilliancy of his colouring; the grace of his attitudes; the azure back-grounds which throw out his figures with such effect; the green, rose, and violet tints that he understood so perfectly how to blend; and his admirable perspective, of which no example had been previously seen at Rome; as well as for the excellence of his architecture, the exquisite detail of which will always be admired.

Perugino executed a great number of works. It is at Florence, at Naples, at Rome, and particularly at Perugia, that we find most of his productions. His painting of the "Marriage of the Virgin," is one of the most curious the town of Perugia contains. It is, as it were, the *resumé* of all his frescos, which are reproached with having too much sameness. Nevertheless, with scarcely an exception, they have elicited the praises of connoisseurs. His *chef-d'œuvre* in this style is the admirable series of paintings with which he has adorned the Collegio del Cambio, at Perugia. The museum of the Louvre contains four paintings by him: "The Virgin holding the child Jesus;" "The Holy Family;" "Jesus crowned with

Thorns, between the Virgin and Saint John;" and "Jesus after his Resurrection appearing to Mary Magdalene."

The avarice of Perugino was fatal to him. He had the habit of carrying about his person a small casket, which contained his hoard. His domestic, acquainted with this, waited for him one night, at the turn of a lonely street, in order to rob him, and struck him several blows with a dagger. He died, in consequence of his wounds, at Perugia, in 1524, at the age of seventy-eight.

[Painting in oil had been recently introduced into Italy by Antonello de Messina. He had learned the secret in the Netherlands from John Van Eyck, and had taught it to the Venetian painters, from whom it had spread to the artists of other schools, who abandoned their wax and other media for colour, in its favour. Among other cotemporary painters, Perugino distinguished himself by adopting it for his easel pictures, and executed a great number in this manner. Of these, several have found their way into English, German, and French galleries, where they necessarily command the attention of the connoisseur, from the interest which belong to them as the

immediate precursors of the genius of the divine Raphael. As examples of technical execution, they are both interesting and valuable. They mark the turning point of Christian art, where the higher mechanical excellences of the painter suggest ideal grace as the next step towards perfection. The influence of a classic spirit was, however, not unknown in the school of Perugino; the forms of the antique were familiar to him, and were occasionally introduced into his composition; as in those elaborate series of pictures in the Collegio del Cambio, in which Apollo and the deified Planets figure prominently. His "Virgin and Child with Saint John," in the National Gallery, is a fair example of his style, and his "Marriage of Saint Catherine," in the possession of the Marquis of Westminster, is equally characteristic; they may both be studied with advantage. Mr. Barker possesses three predella pictures by this master, and the Right Hon. Mr. Labouchere, a Pieta.

The numerous works executed by Perugino, brought many pupils to his painting-room; and, according to the quality of the assistance they rendered, was the degree of merit in the pictures thus produced. This

accounts for the irregularity in the reputed productions of this master. To express the exact truth, notwithstanding the sacred character of his subjects, and his extensive familiarity with forms and actions that illustrated whatever was purest and most elevated in the faith he professed, Perugino was a manufacturer, and by no means a conscientious one. As long as he could find a market, he would stock it with paintings, which, though ostensibly his own, were, for the most part, the handiwork of one or more of his scholars. Fortunately for the purchaser, there was, at least, one amongst this band of labourers, whose work could have gained nothing from his master's assistance. It is to this most popular of the highest order of artists, that we must now direct the reader's attention.]

CHAPTER IV.

THE ROMAN SCHOOL.

RAPHAEL SANZIO—GIULIO ROMANO AND THE FOLLOWERS OF RAPHAEL—CARAVAGGIO—RAPHAEL MENGS.

RAPHAEL SANZIO was born on Good Friday, in the year 1483, at Urbino, a small picturesque town, situated in the mountains between Pisaro and Perugio, and the capital of a duchy, which forms part of the States of the Church. His father, Giovanni Sanzio, an indifferent painter, but a man of sense and judgment, at first made him work with him; but when he discovered that his son had exhausted his knowledge, he placed him with Perugino, who, astonished at his progress in drawing, and charmed with his disposition, appearance, and manners, not only readily accepted him as a pupil, but prophesied his eminence in art.

Raphael possessed an instinctive taste that made him prefer forms, combining the charms of grace, truth, and gentleness; consequently he readily imitated the style of his master. His progress was so rapid, that at seventeen years of age he had already produced several paintings, in which he far surpassed Perugino in talent, as well as in genius. When thrown on his own resources, he painted the "Marriage of the Virgin;" this famous "Sposalazio," in which the soul of the young painter, full of tenderness and grace, began to develop its own energies, notwithstanding the profound respect he still entertained for the precepts of his instructor, would alone have entitled him to rank as the first of Painters.

He had scarcely attained his twentieth year, when he was entrusted, conjointly with Pinturrichio, another pupil of Perugino, with the great work in fresco, for the Cathedral of Sienna, ordered by Cardinal Piccolomini, and which his collaborator had acknowledged himself incompetent to undertake alone. Raphael not only assisted Pinturrichio, but drew the sketches and cartoons of those charming frescos, which appear to have been painted but yesterday, so admirably have the tints preserved their freshness.

They are supposed to be the most remarkable efforts made in painting up to this time.

After having baptized his genius at the source of the simple and religious art of the middle ages, Raphael felt the necessity of taking advantage of the impulse which modern science was giving to painting. He therefore surrendered his hopes and advantages at Rome, and started for Florence, attracted by the fame of Michael Angelo and Da Vinci. He made rather a long stay in this city, which had a peculiar charm for him. Recalled to Urbino by the death of his parents, he arranged his domestic affairs, and returned in 1505 to the city of the Medici, and remained there till 1508.

Whatever desire Raphael may have felt, to keep pace with the progress which art was daily making, the numerous paintings which he then executed for the rich citizens of Florence still betrayed the style and school of Perugino. We observe in them that extreme simplicity of composition, that clearness of tone, stiffness of drawing and softness of expression, which form what is termed the *first* manner of Raphael. The painting in the Louvre, known by the name of "La belle

Jardiniere," is one of his *chefs-d'œuvre* in this style.

Having made great progress in his art, by studying the paintings of Massaccio, who had died the preceding century, and those of Fra Bartolommeo della Porta, who assisted him both with his advice and with his friendship, Raphael was preparing to contest the palm with da Vinci and Michael Angelo on the very theatre of their triumphs, by undertaking some superior compositions at Florence.

At this period, Julius the Second, desirous of a glorifying illustration of that supremacy which the Holy See had acquired through his diplomatic and military skill, confided to the celebrated Bramante the task of erecting temples and palaces worthy of his reign. The architect desired that his young countryman and relative, might assist him. Raphael, in a transport of delight, abandoned his labours at Florence, and hurried to Rome. There the originality of his ideas, and the extreme amiabilityof his disposition, excited the admiration of the Pope; with whom, thanks to Bramante, the young artist soon found himself in communication. He was ordered to decorate the halls of the Vatican.

Sanzio, with every feeling acknowledging the perfection of the Antique, and passionately enamoured of the beautiful, found his genius expand amidst the glories of the Eternal City. It was with unspeakable enthusiasm that he began his labours in the hall of the Signatura. For this hall he selected four frescos from abstract subjects: Theology, Philosophy, Poetry, and Justice. He represented Theology by *the Dispute of the Doctors concerning the Holy Sacrament;* Philosophy, by *the School of Athens;* Poetry, by *Parnassus;* and Justice, by *Jurisprudence.*

In the first of this series we recognise Raphael's greatest and last work in the style of Perugino. In this composition, St. John the Baptist, the Apostles, Evangelists, and Martyrs, appear on clouds by the side of the Virgin and Child. God the Father is sending the Holy Spirit by a multitude of the blessed, who approve the sacrifice of the Mass, and converse on the subject of the Eucharist placed on the altar. Four children, of inimitable grace, are holding the book of the Gospels open for the four doctors of the church; who, with the aid of the Holy Spirit, are explaining them. The saints, ranged in a

semi-circle, in the upper part of the painting, are so perfect for colouring, fore-shortening and drapery, that it seems impossible to be more like nature. The heads have a superhuman expression. The Virgin, her hands folded on her breast, contemplates her Son with all the ecstacy of pure and ineffable love. The artist has stamped the grave character of antiquity on the holy Patriarchs; that of simplicity on the Apostles; and that of faith on the Martyrs. But his marvellous powers show to still greater advantage in the countenances of the pious fathers seeking for the truth. Their features and gestures are animated by doubt, anxiety, and curiosity.

On beholding this painting, Julius the Second commanded the frescos by former masters to be destroyed; resolved to have no other works in this palace but those of the artist who had proved himself so superior to all others.

As a *pendant* to this great painting, Raphael executed his celebrated "School of Athens," which is the first specimen of his second manner. In this admirable work, which pourtrays the Greek philosophers arguing with each other, the artist has abandoned the attenuated

style, timid arrangement, and minute details of the Perugian school, to adopt the bolder and more intelligent manner which the enlarged ideas of the times affected. In addition to the superior qualities of this composition, we cannot too much admire, in the Athenian school, the profound character of intellectual power, imprinted on the principal figures. Raphael has given to each master the proper expression, which personifies his doctrine. How much he must have studied them, in order to divine and to express so legibly on each brow, and on every feature of each countenance, the spirit of their thoughts!

The following is, according to tradition, the cause of the difference, which exists between the manner of treating the dispute of the holy Sacrament, and that of the school of Athens. While Michael Angelo, occupied in the decoration of the Sistine chapel, was composing his picture of the "Last Judgment," Bramante, who, in his capacity as an architect, possessed the keys of the chapel, opened it to Raphael, in the absence of Buonarotti, to let him see the works of his rival. Raphael had only a glimpse of the Last Judgment, and immediately commenced his School of Athens. Such

a change took place in his manner, that Michael Angelo, on seeing the work of the painter of Urbino, cried out, "He has seen my composition."

Whatever degree of credit may be placed in this anecdote, it is unquestionable that these two paintings constitute the history of the talent of Raphael. His genius was one of those astonishing prerogatives, which Providence accords only to some few organisations. Like Michael Angelo, he is the most sublime and the most perfect expression of his time.

The fame of the artist spread rapidly. Agostino Ghigi, a rich merchant of Sienna, entrusted him with the decoration of the charming palace he had constructed on the banks of the Tiber, in the Transtevere. By his paintings of "Galatea" and "Psyche," Raphael exhibited all that he had learned from antiquity. Then continuing the paintings of the Vatican, he represented the "Miracle of Bolsena," the "Deliverance of Saint Peter," and the "Punishment of the haughty Heliodorus;" compositions in which he excelled the perfection he had previously attained.

Whilst the great artist was exhibiting such

wonderful powers, death carried off Julius the Second, who had so liberally encouraged his genius; but he was not regarded with less partiality by his successor. Leo the Tenth commanded him to proceed with his labours in the Vatican. Raphael then painted "Attila's advance on Rome," and his meeting at the foot of Mount Valerian with Pope Saint Leo, who, solely by his exhortations, induced his enemy to retreat. This beautiful composition is inferior to no one of its predecessors.

The fame of Raphael spread throughout Europe. The celebrated Albert Dürer, a German painter of extraordinary merit, and a very skilful engraver, paid him a tribute of homage by forwarding his portrait, painted in body colours, on extremely fine canvas. Raphael, delighted with this painting, sent Dürer in return, several drawings by his own hand. When he beheld the engravings of the German artist, the style of which was so superior to those executed at Florence, and invented in the preceding century by Tommasio Finniguerra, he encouraged Marco Antonio Raimondi of Bologna, to practise in Albert Dürer's manner, in which the former ultimately attained such excellence, that he circu-

lated throughout Europe the designs his illustrious friend had executed expressly for him.

Raphael now finished for the monastery of the brethren of Mount Olivet, a "Christ carrying the Cross," and rose to the pinnacle of his art, by the truth with which he depicted the sufferings of the Saviour God. This picture ran great risks previous to reaching its destination. The vessel that bore it to Palermo, encountered a terrible tempest, and foundered on a rock. Vessel, freight, and crew were lost; the painting alone escaped. The case in which it was enclosed was impelled by the waves toward the coast of Genoa; it was observed and brought to land; and the picture was found to be uninjured. It might almost be said that both winds and waves united in respecting its marvellous beauty.

Whilst engaged in other works, this divine artist did not the less continue his labours at the Vatican. He had assembled around him a number of pupils, who formed a court, in the midst of which he lived with all the luxury and authority of a king. Julio Romano, Francesco Penni, Giovanni of Udino, Polydoro da Caravaggio, and several others assisted him in

achieving his enormous undertakings, and executed under his direction the compositions he designed.

These laborious efforts soon enabled him to open to the public the third hall of the Vatican, called the Torre-Borgio, which he had also adorned with four great paintings. The most remarkable of these are, the "Burning of Borgo-Vecchio, stopped by the prayers of Pope Leo the Fourth," and the "Naval victory, obtained over the Saracens by the Christians, in the port of Ostia, during the Pontificate of Saint Leo."

On the death of Bramante, Raphael succeeded him as Architect to the Holy See. In this capacity he built the court of the Vatican, called, the court of the Loggie (or galleries). Having constructed galleries around it, he undertook to decorate them. The Baths of Titus had just been discovered, and their arabesques had excited great attention and admiration. Raphael, whose passion for classic art daily increased, employed arabesque decoration in the Loggie of the Vatican.

He soon united to his title of Architect, that of Director-in-Chief of Antiquities. The Pope ordered him to preside over the excavations

making at Rome, for the discovery of monuments of ancient art. The long and profound study of the antiquities of Rome Raphael had pursued, rendered him more capable than any one of superintending such investigations. He devoted himself to this work with that zeal and ardour which he carried into all his undertakings; but, convinced that Roman art was but an imitation of the Greek, he was desirous of discovering the source of the latter. For this purpose he sent competent artists throughout Italy and Greece to make drawings, and collect antique fragments of genuine works of ancient art remaining in those countries, from which it is not improbable that he learnt many a profitable lesson, the value of which he displayed in subsequent works.

His genius had reached its climax when he commenced the decoration of the great hall of the Vatican; where we find the "Victories of Constantine;" the first work of his third, or grand style. It was then that he drew his famous Cartoons, now in Hampton Court. They were intended as designs for the gold and silver hangings which Leo the Tenth ordered for his Chapel, from the Flemish manufactories. Raphael not only gave the designs;

but sent his clever pupils, Van Orlay, of Brussels, and Coxis, of Malines, into Flanders, to superintend their execution.

The last, and most sublime production of Raphael's pencil, was his famous "Transfiguration;" painted for the Cardinal Julio de Medicis. This picture is considered by all artists, and with reason, to be the most admirable that Raphael ever produced: the exquisite beauty of the faces; the style and character of the heads, so new, and so varied; and, above all, the majesty, and divine perfection of the Saviour's countenance, proclaim a spirit which has attained the highest elevation of art.

Scarcely was this sublime composition finished, when the illustrious artist was seized with a fatal illness; brought on by a chill caught whilst standing in the hall of the Vatican, after a very hurried walk. Fever carried him off at the comparatively early age of thirty-seven, on Good Friday, which was also the day of his birth.

The body lay in state in the hall in which he had been accustomed to paint. The picture of the "Transfiguration" was placed at his head, as the most appropriate ornament of his funeral; for it added to the grief felt for

his loss, whilst it rendered more glorious the splendour of his fame. Around his bier were assembled the greatest and most distinguished persons in Rome. Leo the Tenth, who loved him as a son, took part in the general mourning, and commanded the body to be placed in the Parthenon; where the epitaph, written by Cardinal Bembo, is inscribed.

Raphael, marked out by Providence as the representative of Art in its most brilliant epoch, possessed every quality generally considered attractive. The liberality of Julius the Second, and of Leo the Tenth, permitted him to create for himself an existence, as splendid as it was glorious. This influence had established so much harmony between the artists who formed his numerous school, that their anxiety was never disturbed by the slightest discord or jealousy. He took great pains to initiate into the mysteries of his art each of his fifty pupils, good and honourable men, whom he loved as his children, and by whom he was escorted, whenever he repaired to the pontifical palace.

Before his time, artists seem to have indulged in wild and half savage habits, which not only rendered them eccentric, but plunged them

into the most vicious excesses. The "Divine Painter" set his pupils the example of his personal virtues, and of those fascinating qualities which contribute so much to the happiness of society. In fine, to sum up all, we may, without fear of contradiction, assert that Raphael Sanzio d'Urbino was one of the most admirable of men.

[Of the various schools of Italian painters, the Roman appears to have become the most popular, and exerted the greatest influence upon art. These results may have arisen, first, from the position of this school in the capital of the Christian world; secondly, from its chief patrons being the most powerful princes of an almost absolute church; and, thirdly, from the growing inclination for luxurious display in the habitations of the wealthy. There is another agency which probably had more influence than either; and it is to be traced to the production of an artist like Raphael, whose works possessed, in an unusual degree, the elements of popularity, with unquestionable artistic power. His education was Roman; for though Perugino and Fra Bartolommeo, Leonardo da Vinci and Michael Angelo, contributed to make the painter, self-directed

studies in the principles of the beautiful, as seen in the Greek ideal, and compared with Italian nature, created the artist. The secret of his great and enduring success lies in his perfect amalgamation of Christian and Classic Art; with which, by the way, he not unfrequently permitted his genius to electrotype the more graceful and endearing forms of social life,—the most admired of his numerous Madonnas being portraits of an Italian beauty, who had excited his passionate adoration. Though, as might be anticipated from his labouring in such an atmosphere, he was chiefly employed on religious subjects, the growing taste for classic ideas both in literature and art, which in no part of Italy was being developed more vigorously than in papal Rome, joined to a strong predilection for the antique in the mind of the painter, occasioned his labouring with equal effect in the wide fields of poetical mythology, and historic tradition. Portraiture enabled him to do equal justice to the present, so that it may be said that he held a mirror up to Time, in which the artistic aspect of what was past, and what was passing, was reflected with a like fidelity.

It is scarcely possible to convey an adequate

idea of the passion for pictorial decoration which influenced the pontiffs, cardinals, and lay-grandees of Rome, who were Raphael's chief patrons, and extended to the wealthiest and most powerful families of Europe. The sacred edifices of the metropolis of Christianity became pantheons of art; and its almost innumerable priesthood a standing army of *dilettanti*. The vocation of the Church seemed to be less that of preaching the Gospel to all men, than of painting it,—the sacred college were a coterie of enthusiastic connoisseurs,—and the Holy Inquisition "a hanging committee." It is not our business to inquire to what extent this artistic fervour affected religion; let it suffice, that it produced extraordinary effects on art. The career of Raphael was a sunrise in its splendour, and in its promise of a glorious day. Its close was a sunset equally brilliant, that left its traces on the labours of his most accomplished pupils,—and the day was over.

The commercial value of high-class paintings had kept pace with their merit; instead of being exclusively sought as votive offerings to a favourite church, they had become the most acceptable gifts of powerful princes. In

this way some of the works of Raphael found their way to the leading continental courts, and at least one adorned the palace of a king of England. What feelings they created, and what ideas they suggested, we cannot state with any certainty; but there can be but little doubt that they had a mission, and though this may have been delayed by obstacles, it is equally certain that, in every instance, sooner or later, it was accomplished. The impressions they created extended everywhere within the dominion of taste, and created a desire to possess similar evidences of luxury and intelligence. The possession of a few paintings became the nucleus of a gallery; and the princely houses of Europe soon rivalled each other in purchasing pictures, among which those of Raphael were certain of enjoying the most conspicuous place. The extent to which this competition has arrived, may be gathered from a knowledge of the distribution of those precious examples of his genius known as Madonnas, or Holy Families, perhaps fifty in number,—of which forty-eight have been traced and named.

Called upon to repeat the same subject many times, the ingenuity of the artist was taxed

to the utmost to vary the idea; this was rendered more difficult by having already been repeated in almost numberless variations.

The figures of a mother and child displaying the tenderest instincts, maternal and filial, could not be infinitely repeated, even though the first had claims to be honoured above all mothers, and the last possessed pretensions that took him out of, and above, the circle of humanity. Raphael, however, did his best to make his long list of Madonnas worthy of the reputation of distinct creations. Sometimes the difference appeared in a change of attitude, or of grouping; at others, in the introduction of some novel accessory. In one instance, the inspired matron is represented reading, and the God-like child holding a goldfinch; one variation makes the infant St. John offer a similar bird to the infant Jesus; and in a third, he presents a reed cross. In another instance, the Virgin reads, and the infant looks upon the page. In one picture there is nothing attempted beyond the expression of the most elevated impulse of maternity contemplating its first-born; another composition represents the mother and child enthroned; a second is distinguished by the Virgin holding

a palm branch; a third represents the Madonna in a garden, and the child standing at her knee; in a fourth she is presenting him with a pink; a fifth represents the child seated on a lamb; in a sixth the infant Saviour presents a flower to the infant Saint John; in a seventh the Madonna is lifting a veil from her sleeping offspring; and in an eighth her head is bound with a coloured handkerchief. There is another, in which a lizard is introduced; but the most successful are those in which the domestic interest is the most apparent, and their greater effect probably arises from their easier appreciation. The subject is one which, in its religious aspect, appeals most powerfully to the Roman Catholic, even without the additional stimulus of enthroning and angelic attendants; in its æsthetic aspect, it appeals with equal power to the artist; and in its domestic aspect, it appeals still more stirringly to all mankind.

The Madonnas that have found their way to England are, I. "La Vierge aux Candélabres," in which the Virgin is represented seated, having on each side an angel bearing a torch. It is in the possession of Mr. Munro, and was formerly in the gallery of the Duke

of Lucca. II. "The Madonna del Passeggio," in the Earl of Ellesmere's collection; which Kügler pronounces a work of Francesco Penni, because the drapery does not satisfy him. It has, however, passed for a Raphael through three or four royal galleries. The Virgin and Child are represented walking in a landscape, the latter in the act of being caressed by the infant St. John; and the forms of the children, as well as the general treatment of the group, are well worthy of the divine master. III. "Madonna and Child," also in the possession of Lord Ellesmere, from the Orleans Gallery; the infant is stretched in the lap of the Virgin (a half-length), the expression singularly sweet and tender in both heads. IV. "Madonna and Child," in the possession of Mr. Samuel Rogers, also from the Orleans Gallery. The Virgin, a graceful half-length, is behind a balustrade or wall, on which the Infant stands nestling close to her, and clasping her round the neck. V. "The Aldobrandini Madonna," in the possession of Lady Garvagh. The Virgin is seated on a bench, with her left arm round the infant St. John, who is receiving a flower from the infant Jesus, seated in his mother's lap. Behind her there appears the

pilaster of an arcade, having on each side a glimpse of the landscape beyond. VI. and VII. "Madonna and Child," two examples, in the possession of Earl Cowper. VIII. "The Holy Family with the Palm Tree," in the possession of the Earl of Ellesmere, from the Orleans Gallery. IX. "The Madonna and Child Enthroned," with St. John the Baptist and St. Nicholas of Bari; an exquisite picture, in the gallery of the Duke of Marlborough. X. "The Virgin lifting the veil from the Child," the celebrated Loretto picture, is in the collection of Mr. Miles, of Leigh Court. XI. "The Madonna with the Pink," in Mr. Blundell Weld's Gallery, at Ince.

Of other works of Raphael, we possess, I. "A Crucifixion," with four saints, in the possession of Lord Ward, from the Gallery of Cardinal Fesch, an early work, in the manner of Perugino, but of a more refined expression; the beauty of the St. John and the sorrow of the Madonna, displaying the artistic genius that was then commencing its marvellous development. II. "The Three Graces," also in his Lordship's Gallery. III. "Christ on the Mount of Olives," in the possession of Mr. Maitland, from the Gallery of Prince Gabrielli,

at Rome. IV. The allegory of "The Knight Dreaming," in the National Gallery, representing a youthful warrior sleeping, while on each side of him is a female figure, one holding a book and a sword, the other presenting flowers; they probably represent female saints, and the painting illustrates some legend. It is painted with a Giorgione luxury of colour in the drapery. V. Another "Christ on the Mount of Olives," is in the choice collection of Mr. Samuel Rogers, in St. James's Place. VI. "Christ bearing his Cross," in that of Mr. Miles, of Leigh Court. VII. "The Dead Christ lamented by the Women and the Disciples," formerly in the Gallery of Sir Thomas Lawrence, now in that of Mr. Whyte, of Barrow Hill. The three last are small predella illustrations, and two others of the series, VIII. and IX., single figures of "St. Francis" and "St. Anthony," of Padua, are in the Dulwich Gallery. X. "St. Catherine," from the Aldobrandini Gallery, passed from the possession of the late Mr. Beckford into the National Gallery, a half-length figure of exquisite expression. XI. "The Assumption of the Virgin," containing St. John, St. Philip, St. Paul, and St. Francis, standing or kneeling round the grave, with

cherubim, late in the collection of Mr. Solly. Kügler is of opinion that St. John, and St. Francis, and the cherubim, are by the hand of the master, the rest by Ridolfa Ghirlandajo. XII. A male portrait from the Alfani Palace at Urbino, is in Colonel Wyndham's collection, at Petworth. XIII. The masterly portrait of "Pope Julius the Second," in the National Gallery; and XIV., another repetition, the original of which is in the Pitti Palace, Florence, is in the collection of Mr. Miles, of Leigh Court. XV. "Joanna of Arragon," in Warwick Castle. XVI. "The Preaching of John the Baptist," a charming predella picture, belonging to the Marquis of Lansdowne. XVII. The Spasimo, in Mr. Harford's Gallery, at Blaise Castle. Another example is said to be in the possession of Mr. Morris Moore.

Considerable as is this collection of the works of this divine master, it is much less than it might have been. The galleries of Charles the First contained seven Raphaels; these were dispersed at the sale; and although some have returned, we have lost the interesting "St. George," which Raphael painted for the Duke of Urbino, and which Duke Guidubaldo presented to Henry the Seventh; it is now in

the Hermitage Palace at St. Petersburgh, where is also the Duke of Alba's "Madonna," once in London, in the collection of Mr. Coesvelt,—losses, that, we are afraid, can never be retrieved. "The Holy Family," distinguished by the title of "The Pearl," being, indeed, an artistic pearl of price, now in the Gallery at Madrid, with one of the repetitions of "The Holy Family under the Oak," were also among King Charles's treasures. The last subject is in England, though painted by the pupil instead of the master, one copy being at Stratton, where there is also a copy of "The Vision of Ezekiel," and another in the possession of Mr. Munro, the possessor of the "Vierge aux Candélabres," an undoubted original.

Although, as we have endeavoured to show, that, including the masterly cartoons, we possess between thirty and forty distinct works of this particular pride and glory of the Roman school, it is scarcely possible for the student to comprehend the extent of his genius without a visit to the state apartments of the Vatican.

The subjects selected as appropriate to the residence of the head of the Christian world, so far from being exclusively religious, partake

prominently of a Pagan character; they are, indeed, eminently classical, though scriptural incidents are made freely to mingle with more profane legends; as in the paintings on the ceiling of the "Camera della Segnatura," where the "Punishment of Marsyas" and the "Judgment of Solomon," the figure of "Poetry" and the illustration of the "Fall of Man," combine harmoniously together. The paintings on the walls display the same combination. If *Theology* calls into existence all the forms belonging to the Church—the three persons of the Trinity, the Virgin, Saint John the Baptist, the Patriarchs, Apostles, Saints, and Latin Fathers; *Poetry* peoples the traditions of Paganism with Apollo, and the muses, Sappho, Corinna, Pindar, Homer, Horace and Virgil; while *Philosophy*, better known as "The School of Athens," groups all the wisdom of Paganism — Plato and Aristotle, Socrates and Pythagoras, Zoroaster and Ptolemy, Diogenes and Archimedes; and *Jurisprudence* is, if not as distinctly Pagan, a collection of allegories, that are certainly not Christian. The series of designs, show not only the genius of the artist, but the taste of the patron (Julius the Second), a taste which was rapidly diffus-

ing itself among the dignitaries of the Church of Rome.

The pictures in the "Stanza of Heliodorus," are illustrations of the Old Testament, and of Church history. "The Expulsion of Heliodorus from the Temple of Jerusalem," "The Mass of Bolsena," (a traditional miracle,) "Attila warned by Leo," and "The Deliverance of Peter from Prison," being the finest, where all belong to the highest department of art. The decorations of the "Stanza del Incendio," also illustrate Church history by the following subjects:—"The Fire in the Borgo," "The Victory over the Saracens at Ostea," "The Oath of Leo the Third," and "Charlemagne crowned by the same Pontiff." For the "Sala di Constantino," Raphael made the drawings, but the paintings were executed after his death, by his pupil, Giulio Romano; a copy of the principal subject executed by him in this apartment, "the Battle between Constantine and Maxentius at Ponte Molle, near Rome," may be seen in the collection at Hampton Court. The Loggie of the Vatican—open galleries round three sides of the court of St. Damasus—were completed by Raphael; and as clearly show the taste of

Leo the Tenth, under whose auspices they were executed, as the paintings on the walls of the Camera della Segnatura display that of Julius the Second. The designs unite the richest possible combination of the classical antique with the Christian ideal; the classic portion was from the hand of the master, the scriptural illustrations by his pupils. In the former, it is impossible to do justice to the spirit of the ornamentation; fruits, flowers, animals, and other picturesque forms, familiar to ancient art, being made to form one rich, harmonious whole.

Scarcely less elevated as works of art are the cartoons designed by Raphael for tapestries to adorn the Sistine chapel, in two series of five each—one illustrating the Life of Saint Peter, the other that of Saint Paul. The tapestries remain in the Vatican in a faded state; seven of the cartoons are at Hampton Court—equally injured. Those which are not to be found are—I. "The Stoning of Saint Stephen;" II. "The Conversion of Saint Paul;" III. "Paul in the Prison at Philippi." Raphael also contributed, or suggested, designs for twelve cartoons, in illustration of the Life of Christ. Various repetitions were made

from these tapestry pictures, which have found their way into different royal collections.

The decorations designed by Raphael for the villa of one of his wealthy patrons, Agostino Chigi, in illustration of the history of Psyche; though for the most part executed by his pupils, and those in the bath-room of Cardinal Bibiena, illustrating the story of Venus and Cupid, ought not to be omitted in the list of his works; we mention them, however, further to show the taste of the period for classical subjects, and the great extent to which Raphael ministered to, if he did not create it. There are several productions of even greater celebrity, that we are obliged to leave unnoticed, referring the student to those numerous works which have elaborately traced the career of this sublime genius.*

We have already given more than one instance of a distinguished painter excelling in different arts of design; this was particularly the case with Raphael, who, if he had not been the greatest painter, might have been the greatest architect, or the greatest sculptor of his time. His studies in Roman antiquities,

* Passevant. "Rafael von Urbino." Quatremère de Quincy "Histoire de la vie de Raphael."

and labours as the successor of Bramante, testify his eminence in the former branch of art; his Jonah in the Cappella Chigi, and his Boy borne by a Dolphin, are as convincing proofs of his merit in the latter branch. We have, however, such good reason to be satisfied with his contributions to art as a painter, that we find cause of infinite congratulation in our knowledge, that he devoted his genius almost exclusively in this direction. Had he filled Rome with palaces, or enriched the halls of Italy with statues, the history of painting must have lost its brightest chapter. In short, of the Roman school he was the true founder and creator; what had been done, or what was accomplished, paradoxical though this may appear, can be best seen in his own progress. We shall now sketch the career of the most accomplished of his pupils; but it will be seen that, though the influence of the master prevails more or less, the further we are carried from Raphael the more indistinct become the glories of art.]

Giulio Romano, whose true name was Giulio Pippi, was born at Rome, in 1492. No historian mentions any thing of his family;

but it may be presumed that his parents enjoyed a certain degree of fortune, since they were able to give him an excellent education, and place him at an early age in the studio of Raphael; who was his senior only by seven years.

Gifted with genius and an ardent imagination, Giulio shortly proved himself superior to his fellow students. His master had so high an opinion of his talent, that he employed him upon his important works at the Vatican; and at his death left him his general legatee, with the responsibility, associated with Francesco Penni, of completing his unfinished works.

Clement the Seventh entrusted Romano, in 1523, with the great frescos in the hall of Constantine, which Raphael had designed; and he acquitted himself with honour.

Giulio Romano had hitherto identified himself with Raphael, but from this moment he evinced a genius of his own; an energy of conception, a vigour of colouring, and a spirit which his works had never previously exhibited. He painted several Madonnas for different convents, and a "Flagellation of Christ," for the church of Saint Prassede. His *chef-*

d'œuvre is the "Martyrdom of Saint Stephen," which he executed for his friend, Matthew Goberti, afterwards Bishop of Verona.

Giulio Romano's fame, as a painter and architect, spread far and wide. Frederic Gonzaga, Marquis of Mantua, sent for him to direct the works about to be undertaken for the embellishment of his capital. If we may believe cotemporary writers, the brilliant reception that awaited the artist at the Court of Mantua, was not the only advantage he gained by his journey. By leaving Rome he avoided, it is said, the just anger of the Pope, who learned, shortly after his departure, that he had furnished Marco Antonio, the engraver, with designs for the infamous book of Aretino. However this may be, Giulio Romano, gratified by his reception, wished to acknowledge and show himself worthy of it.

Honoured with the utmost confidence, and nominated superintendent of public works, his attention and talents shortly gave a new appearance to Mantua. One of the most important buildings he erected, is the magnificent "Palazzo del Te," as it is called, from its form. Its architect ureand paintings are equally admirable. The resources of his genius are dis-

played in so many compositions, that we are at a loss to decide whether we should most admire his prolific power of invention, or the facility of his execution.

Having finished this palace, he painted, in the castle inhabited by the Marquis of Mantua, a gallery, in which he represented "The Trojan War." He then executed several pictures in oil, for a chapel of the Church of Saint Andrew. At the head of these may be placed a "Nativity," now in the Museum of the Louvre. Besides these works of his pencil, Giulio constructed a number of public and private edifices, which rendered Mantua, hitherto an unsightly and unhealthy city, both salubrious and agreeable.

Brought up with the ideas of Raphael, and accustomed to see a number of undertakings proceeding simultaneously, he so filled Gonzaga's capital, from one end to the other, with new buildings, that the people, alarmed by the expense, became exceedingly excited, and, at one period, threatened revolt. When Charles the Fifth visited Mantua, he found it so beautified, and was so charmed by the fêtes, directed by Romano, that he considered the zeal of the Mantuan prince merited a public

testimony of imperial approbation; he, therefore, erected the Marquisate of Mantua into a Duchy. The Duke, highly gratified by the talents the celebrated artist had evinced, recompensed him so liberally, as to render him master of more than a thousand ducats of revenue.

When Frederic Gonzaga died, in 1540, Giulio was so affected by his loss, that he would have quitted Mantua, had not the Cardinal Gonzaga, to whom the reins of Government had been confided during the minority of his nephew, opposed his resolution. He was only permitted to make a journey to Bologna, where he gave the plan for a new façade for the Church of San Petronio, the beauty and magnificent arrangement of which procured him great praise and rich rewards on his return to Mantua.

These works induced the commissioners of St. Peter, at Rome, on the death of Antonio San Gallo, to replace that architect by Giulio Romano, whose merits were now universally recognized. Believing that this artist would gladly welcome the opportunity of returning with honour to his own country, they employed several of their friends to make him the most brilliant offers; but the Cardinal, a

second time, opposed his departure. Neither this opposition, however, nor the prayers of his wife and relatives, would have prevented him, had he not then been too ill to travel. The fame and advantages which would result both to him and to his children, from the exercise of his talents in the capital of the Christian world, inclined Giulio to supplicate the Cardinal to permit him to go to Rome; but his illness increasing, he was unable to make the request. He died at Mantua on the first of November, 1546, at the age of fifty-three.

Giulio Romano, regretted by all who knew him, was buried in the Church of Saint Barnabas, at Mantua. In person he was of middle height, his figure was fine, his hair and beard black, his eyes, of the same colour, expressed gaiety and vivacity; in dress he displayed great elegance; though of much sobriety and prudence in his manner of living, he maintained his household in an honourable manner.

[In the works of Giulio Romano, we distinguish the same feeling for the classic, that led his master—in truth, led all the great masters of art—to the eminence they attained. We may observe also, the still increasing fond-

ness, for illustrations of heathen mythology among the rapidly expanding circle of patrons of art. Even in the metropolis of Christianity, and in the palaces of the princes of the Church, the pure Christian phase of art was often superseded by the classical and social. It is true, that Madonnas and Saints were still extensively manufactured, and that Scriptural and legendary subjects received frequent illustration; but from Churchman and layman proceeded an increasing demand for subjects sometimes called "profane." Dianas, Psyches, and Venuses, were again having their turn of patronage. The Æneid suggested pictures almost as liberally as the Old or New Testament; and although the followers of Raphael contributed largely to the sacred galleries of Rome, such subjects as "Ulysses returning to Penelope," "The Rape of Proserpine," "The Education of Jupiter by Nymphs and Corybantes," "The Overthrow of the Giants," "The Rival Songs of the Muses and Pierides on Mount Parnassus," "Aurora in her Car," and others of a like character, show that there was another taste in Rome that required to be gratified. This Guilio Romano, Francesco Primaticcio,

Nicolo dell' Abate, and Perino del Vaga, assisted in diffusing. The sack of Rome by the army of the Constable de Bourbon, in the year 1527, put a check not only upon the classical predilection of the wealthy Romans, but upon Roman art. The pupils and followers of the great master carried their talents elsewhere. Giulio found a patron in Mantua, Primaticcio another at Fontainebleau, and Perino a third at Genoa. Royal palaces were enriched, as well as decorated by their pencils. Gonzaga, Francis the First, and Doria, we trust, were equally grateful. The first may be said to have been under the greatest amount of obligation; for the artist he employed so improved the aspect of his capital, that his sovereign acknowledged the service by raising the Marquis of Mantua to the dignity of duke.

Among the pictures of Giulio Romano in England, is "The Education of Jupiter," in Lord Northwick's collection—a fine river landscape, richly, yet carefully painted. His lordship also possesses "The Birth of Jupiter," by the same hand. In the National Gallery are his "Assumption of the Magdalen," a "Charity," his copy of Raphael's fresco, "The Battle between Constantine and Maxentius;"

while at Hampton Court we have ten different works, three more of the Jupiter series, "Europa," "Venus," "The Burning of Rome," "A Sacrifice," and two equestrian portraits of Roman emperors. The Earl of Ellesmere possesses his "Nursing of Hercules." Other examples may be found in the galleries of the Duke of Wellington, the Marquis of Westminster, the Earl of Shrewsbury, and Mr. Munro.

Primaticcio's "Ulysses returned to Penelope," is in possession of the Earl of Carlisle.

Nicolo dell' Abate's "Rape of Proserpine," a rich landscape, is in the gallery of the Duke of Sutherland. Dr. Waagen fancies that he has discovered another picture by him at Leigh Court; a third exists in Lord Scarsdale's gallery.

A portrait of Cardinal Pole, from the hand of Perino, will be found in Earl Spencer's gallery at Althorp.

Among other pupils and followers of Raphael, was Gianfrancesco Penne, surnamed "Il Fattore," who was much employed by him. His pictures are rare—rather from his early death, than from their merit. He died at Naples only eight years after his master. A "Virgin and Child," from his hand, is in

the gallery of the Duke of Sutherland. Andrea Sabbatini (da Salerno) proved himself a better artist; and at Naples has left several pictures, carefully finished, and of a refined character, that do credit to his instructor. In the Earl of Ellesmere's collection will be found a "St. Catherine" and "St. Rosalie." There is a third scholar, whose reputation far exceeded either of his fellow-pupils, whom we have yet to mention, Polidoro Caldara da Caravaggio; he was originally employed in a humble capacity, to assist the fresco painters at the Vatican; and following a powerful inclination, became an artist. His style was full of pleasing reminiscences of the school in which he received his artistic education, combining classical feeling with intense imitation of nature. An illustration of the "History of Niobe," in the Corsini Palace at Rome, and a scene from the story of Psyche, in the Louvre, betray at once his Raphaelesque impressions. In later years, when removed to Naples, his style lost its ideal characteristic, he became more powerful than poetical, and laid the foundation of that school of unidealized nature for which Naples subsequently became famous. In Hampton Court are four pictures by him,

"Cupids and Satyrs," "Cupids and Goats," "Boys with a Boat," and "Boys with Swans;" and Lord Ellesmere possesses a finer example in his "Passage of the Red Sea." The Marquis of Westminster, the Earl of Shrewsbury, and Colonel Wyndham, also possess examples of this master.

Among the immediate followers of Raphael, we must not forget Benvenuto Tisi, commonly called "Il Garofalo," the name of his native city, who passed from the school of Ferrara into that of Rome. Many of his scriptural subjects are beautifully painted, though sometimes deficient in design. His "Vision of St. Augustine," and "Madonna with Saints and Angels," in the National Gallery, are favourable examples of his style, which is further illustrated by a "Holy Family," at Windsor Castle, and "The Annunciation," in the possession of the Earl of Shrewsbury. The brothers Giovan Battista and Dosso Dossi also belonged to Ferrara, but flourished at Rome and at Venice, deriving from each city the most marked peculiarities of their several schools. Dosso Dossi, who died in 1560, painted several easel pictures, both of a sacred and classical character, that have found their way into the prin-

cipal continental galleries; but his taste for mythological subjects sometimes reduced him into pictorial extravagances, which are more curious than interesting. Such is "The Dream," in the Dresden Gallery. His "Circe," in the Borghese Gallery, is a singular yet expressive picture; and there is unquestionable merit in his religious subjects now at Dresden. There is a "Holy Family" by Giovanni Battista at Hampton Court; but good and genuine examples of his style are rarities in our picture galleries. The Liverpool Institution, Lord Northwick, and Mr. Holford, possess examples of Dosso Dossi.

A few years subsequently to the death of the latter was born an artist, who, though properly belonging to the Neapolitan school, indeed, sustaining its naturalistic tendency, with more freedom than any of his cotemporaries, from long residence in Rome, ought to find a place in this chapter.]

MICHAEL ANGELO AMERIGHI, surnamed "IL CARAVAGGIO," was born at the castle in the Milanese, the name of which he bears, in the year 1569.

After studying at Venice the works of Gior-

gione, he for some time adopted the manner of that great colourist, but soon became a reformer of the old school, and created for himself an immense reputation. All the young artists at Rome sought to imitate him, and called him the creator of the new school. But that style, then so much admired, which efforts have since been made to restore, was soon abandoned. The idol before whom all bowed was thrown down by the united efforts of Giuseppino, Annibal Carracci, and Domenichino, who openly declared themselves the antagonists of Caravaggio, and remained faithful to purity of style and elevation of composition.

Caravaggio, in fact, little touched by the sublime creations of antiquity, or the majestic ideas of Raphael and his school, strictly adhered, like the masters of the Spanish schools, to the imitation of nature, to the neglect of all ideal embellishment. When he succeeded in a perfect imitation, he thought he had done all that was necessary. He was not aware of the superior merit that exists in a union of able composition with elevation of conception. His paintings, however, deserve admiration, for the truth and vigour of the colouring, and of their light and shade, and also for their

brilliancy. He had no other guide than his own ill-regulated imagination; hence the strange and fantastic taste which we observe in his works.

The anxious and irritable temper of Caravaggio was but little adapted to conciliate the friendship of cotemporary artists; he therefore led a very solitary life, frequenting the most secluded places, and was often found spending his time in obscure taverns. Like almost all founders of schools, he affected to be the only excellent painter, and never spoke of others but with profound contempt. Being of the most persevering and indefatigable habits, he was accustomed to assert that weak and indolent men were incapable of becoming good artists.

When he visited Rome, he found Giuseppe Cesare, better known under the name of Giuseppino, a knight of Arpino, a painter of considerable repute. His quarrels with this artist lasted during a great portion of his life, and kept him in a constant state of turmoil. He indulged his animosity to such an extent, that meeting him one day, he ran up to him, sword in hand, and killed a young man who interposed to prevent mischief. Being obliged to conceal himself, in order to avoid

an arrest for murder, he found an asylum in the house of a Roman noble, who was a great admirer of his talents. The influence of this powerful protector stayed the proceedings which had been instituted against him; but Caravaggio scarcely found himself at liberty, when he challenged Giuseppino; the latter returned an answer that his rank, as a knight, prevented him from fighting a duel with an inferior. Caravaggio, irritated by this refusal, which wounded his pride, quitted Rome, and embarked for Malta; where his fiery disposition exposed him to new quarrels. He resided there for several years, and was at length admitted a Knight of Malta—a title he had solicited, in order to be able to measure swords with Giuseppino.

Caravaggio's sojourn at Malta was an advantage to its capital, where the grand-master and chief knights of the order resided. He enriched La Valetta with several fine paintings. Being thrown into prison for insulting a knight of distinguished rank, he succeeded in making his escape, but was retaken by the guards, and wounded in a struggle that ensued; and though once more secured, he again fled and passed into Italy, still animated by the vehe-

ment desire of revenging himself upon Giuseppino. Fortunately for the latter, Caravaggio was seized by a violent fever whilst traversing the Pontine Marshes on his return to Rome, which terminated in his death. This singular man, who had constantly refused the favours of fortune that he might live in the most frightful poverty, ended his career miserably, without assistance or the consolation of friends, on the high road near Ponte Ercolo, in 1609, at the age of forty.

The Museum of the Louvre, in Paris, possesses four paintings by him, the most esteemed of which is "The Body of the Saviour carried to the Tomb by St. John and Nicodemus, accompanied by the three Marys."

[The style of Caravaggio, though it has excited much admiration, has elicited from many critics a protest against its independence of the canons of art. In his treatment of religious subjects, this is particularly conspicuous; he evidently cares nothing for the traditions of the schools in the composition of "Holy Familys," and such familiar resources of ordinary painters. Whenever he had to illustrate the inspired text, he gave it a totally different reading. This may be seen in his "Entomb-

ment of Christ," in the Vatican, and in his "Holy Family," in the Borghese Gallery in the same city. In describing these pictures, Kügler finds it necessary to twit the artist for his apparent tendency for gipsy models; but were we to scrutinize the scriptural compositions of the Italian painters even of the highest powers, we could not conscientiously assert that their models more perfectly fulfilled the demands of the subject. If the gipsies be an Asiatic race, which is the received opinion, they at least possess one claim to be accepted as representatives of Asiatic character; and however we may admire the imaginative portraits of the patriarchs, the Saviour, the Virgin, and the Apostles, for which we are indebted to Italian art, it is yet a question whether that art is justified in ignoring a fact patent to the civilized world, that God's chosen people were of a peculiar type, totally distinct in physiognomy from the Italian male and female.

Caravaggio has painted other subjects, in which his fidelity to the real in preference to the ideal, is not considered so objectionable. His "Cheating Gambler," in the Sierra Palace, in Rome, and "Female Fortune-Teller," in the

gallery of the capitol; his "Geometry," in the Spada Palace, at Rome, and "Earthly Love," in the Berlin Museum, are pictures of singular power. Sir Charles Eastlake, in a note to the English translation of Kügler's "Schools of Painting in Italy," declares "The Beheading of St. John," in the Cathedral at Malta, one of his master-pieces. Indeed, it is but justice to acknowledge, however this master's literalness in treating religious subjects may shock our artistic prejudices, that his style was both original and effective. The impression he created was very great, particularly at Naples, where it produced, if not a new faith, at least a vigorous schism, that exerted all the influence of a most orthodox church. Nor, as we shall show in a future chapter, was this influence confined to the Neapolitan painters. Converts appeared under another nationality, who, notwithstanding modifications and freedoms in their adoption of such remarkable principles of composition, it is certain, in a great measure, owe their success to such teaching. In the National Gallery is Caravaggio's "Christ and his Disciples at Emmaus;" at Hampton Court, his group of the apostles, "Peter, James, and John;" and in the Dulwich Gallery, a

painting called "The Locksmith." Other examples are in the galleries of the Dukes of Devonshire, Bedford, and Rutland, the Marquis of Exeter, Lord Ashburton, and the Earl of Darnley.

Subsequently to Caravaggio, the Roman School produced several painters, each of whom acquired a certain degree of celebrity for elegant and tasteful compositions. The most celebrated are Frederigo Baroccio, born in 1528, and died in 1612, who, however, as a follower of Correggio, may be said to belong to the School of Parma; Filippo Lauri, born in 1623, died in 1694; and Carlo Maratti, born in 1625, and died in 1713. Their works are far from being uncommon in this country; indeed, examples may be found in almost every mixed collection of the Italian Schools. We conclude with an artist whose fame was equally great.]

Antonio Raphael Mengs, born at Austig, in Bohemia, on the 12th of March, 1728, was the second son of Ismaël Mengs (painter in pastel and in enamel to Stanislaus, King of Poland), who was born at Copenhagen, and died director of the Royal Academy of Painting, at Dresden, in 1764.

Ismaël had several children, whom he

treated with almost insane rigour; and he tried to metamorphose Raphael into a painter, with the assistance of the rod. From the age of seven, the weak and sickly child was compelled, before he even knew how to read, to draw for sixteen hours a day, winter and summer; he had no other plaything than a pencil. The father exercised the same severity when teaching him oil, enamel, and miniature painting.

In 1740, Ismaël, having found that his son, whilst copying a model of the Borghesian Gladiator, supplied what was defective in the imperfect cast, was so astonished by these signs of progress, that he brought him to Rome. Here the boy studied the *chefs-d'œuvre* of ancient and of modern art, from morning till night. He passed entire days before the works of the immortal Raphael, and the vast conceptions of the great Michael Angelo, in the Sistine Chapel and halls of the Vatican, with but a pitcher of water and a loaf of bread by his side, and only returned to the paternal roof to undergo the most rigorous examination on his studies of the day.

On the return of Mengs to Dresden, in 1746, he was graciously received by King

Augustus the Third. This enlightened prince, while examining some of the youth's works in pastel, was so struck by his talent, that he appointed him his chief painter; Raphael Mengs accepted the appointment, on condition that he was to be permitted to return to Rome, where his father again accompanied him. He there resumed his studies, and produced several great compositions, which were much lauded by connoisseurs. Public attention was particularly excited by his "Holy Family," which is connected with one of the most interesting incidents in the life of Mengs. A young peasant girl, from the neighbourhood of Rome, Margarita Gazzi, who sat as his model for the Virgin Mary, by her simple and modest character and beauty, so captivated the heart of the artist, that he married her, after abjuring the Protestant faith, in which he was born. [His marriage with a Roman Catholic at Rome could not have been accomplished in any other way.]

After several journeys from Rome to Dresden, and from Dresden to Rome, Mengs was called to a greater theatre than that of the capital of Saxony. He brought his wife and family, in 1752, to Italy, and was named, at the end

of two years, Professor of the New School of Painting, founded in the capitol by Pope Benedict the Fourteenth. A situation, so agreeable to his taste, and the wars then desolating Saxony, induced him to establish himself in this abode of the arts. The copy he took of "The School of Athens," for the Duke of Northumberland, was a remarkable proof of the homage rendered by this nobleman to the genius of Raphael. It was about this time that he completed his great painting, "The Ascension," destined for the Catholic church at Dresden. A "Presentation to the Temple," painted for the King of Naples, was likewise one of the fruits of his residence in Rome, and the occasion of his journey to Naples, where he painted the portraits of the king and royal family.

On his return, he was commissioned to paint the dome of the Armenian church of St. Eusebius. This was his first essay in fresco painting; it was not successful; the composition is considered to be too simple,—besides, the taste for this style of painting had gone by. He subsequently painted, after studies made by him at Herculaneum, his beautiful ceiling of the Albani Villa, representing "Apollo on Par-

nassus, surrounded by the Nine Muses," which is considered, at Rome, his *chef-d'œuvre*.

The reputation of Mengs daily increased. Having been invited to Spain by King Charles the Third to be his principal painter, with a most liberal salary, he went to Madrid in 1761. Two designs, which he submitted to the selection of the monarch for a painted ceiling, were so admired, that the king requested they might both be executed. From this time his superiority over his fiercest rivals, Giachinto, of Naples, and Tiepolo, of Venice, was incontestably established. He was entrusted with the execution of all the great works which were ordered by the King of Spain. Among those which assisted in establishing his reputation, we must particularly mention a series of subjects descriptive of our Lord's Passion, painted in oils, and intended to ornament the sleeping apartments of Charles the Third; paintings in fresco, representing the "Birth of Aurora," the "Apotheosis of Aurora," and that of "Trajan."

In 1769, he returned to Rome, where he was occupied in painting the ceilings of the Vatican in the pope's apartments; and he finished, in 1733, all the works with which

Clement the Fourteenth had commissioned him to ornament that palace. He obtained, as a reward, the title of Knight of the Golden Spur. On his return to Spain, he painted, while in the maturity of his years and of his talent, "Christ on the way to Calvary," a worthy pendant to that famous painting, Raphael's "Spasimo."

Indisposition not permitting him to remain any longer in Spain, where the climate did not agree with him, he again set out for Rome in 1777. His health was nearly restored, when the sorrow he experienced at the loss of his wife, whom he had always tenderly loved, threw him into a state of languor from which it was impossible to arouse him. He died on the twentieth of June, 1779, and was buried in the church of St. Michael, beside her who had shared his joys and his sorrows. The grave had scarcely been closed over him a week, when a message arrived at Rome, summoning him to Naples, there to establish a new school of painting.

Raphael Mengs possessed a quick and even an ardent disposition, which, however, a natural goodness of heart tended to moderate. Affable and beneficent, he took pleasure in

assisting young artists with his advice and with his purse. The extravagant outlay caused by his love for his art, his frequent journeys, and his sumptuous mode of life, swallowed up the enormous sums of money he realized during the last eighteen years of his life; and his admirers and illustrious friends were obliged to provide for his children, The magnificent monument which the Spanish Ambassador, D'Azara, caused to be erected to him in the Pantheon, by the side of that of Raphael, and also that which, by the order of the Empress of Russia, Catherine the Second, was raised to his memory in the church of St. Peter, testify the profound esteem which this great artist enjoyed. His reputation had become European. Heir to the pencil of Raphael, although he created no new school, he at least enjoyed the honour of restoring the art for a time to its former greatness, and of laying the foundation of the improvements which took place, after his day, in the principles of painting.

Mengs has left numerous writings on his art in Italian, Spanish, and in German, in which he has shown himself a profound thinker. They contain various remarks upon the paint-

ings of Raphael, Correggio, and Titian, full of judgment and sound taste.

[A picture by this master, "Joseph's Dream," a duplicate of the same subject in the Florence Gallery, is in the possession of the Marquis of Westminster, but it does not support the reputation the artist enjoyed in his life-time. The Earl of Ellesmere possesses a portrait of Robert Ward, Esq., author of "Antiquities of Palmyra," painted by him, which, as a portrait, is not equal to the best productions of English portrait-painters; his "Antony and Cleopatra" is at Stourhead House, and his "Virgin and Child enthroned, surrounded by Angels," at Leigh Court—pictures of pretence rather than of performance; in brief, notwithstanding the high opinion of this artist expressed by his friend, Winkelmann, he was far more learned than original. Possibly, after the long line of mannerists who exaggerated the styles of Michael Angelo and Raphael, or else became the tamest of imitators, the works of Mengs appeared striking and admirable. In the country of Murillo and Velasquez, however, it is not so easy to account for the impression that prevailed of their super-eminence.]

CHAPTER V.

SCHOOL OF VENICE.

School of Padua—Squarcione and his Pupils—The Venetian School—The two Bellini—Giorgione—Titian—Sebastian del Piombo—Pordenone—Paris Bordone—Tintoretto—Paul Veronese—Palma—Bassano—Canaletto—Bernardo Bellotto—Guardi.

[THE early masters of Padua are but little known in England, yet some knowledge of their works is a necessary link in the chain that connects the schools of Italy, as will presently be shown. Their style of painting, founded on the study of antique sculpture, though possibly at first too mechanical in spirit, made a sound foundation for pictorial excellence, and exerted great influence upon the development of art both in Padua and in Venice. The school was founded by Francesco Squarcione, who was born in the year 1394. His artistic education was completed

by extensive travels in Italy and Greece, from which countries he brought home a large collection of antiquities and numerous drawings of similar remains of ancient art. With their assistance he taught painting, and obtained many scholars. He painted but few pictures, of which any notices have been preserved; among them a "Madonna and Child," with a monk as donor, dated 1442, in the Manfrini Gallery, at Venice, is more remarkable for decision than grace. A more agreeable composition is "The Emperor Augustus and the Tiburhine Sibyl," in the Galazzo del Consiglio, at Verona. He died in 1474, after having educated more than one genuine artist, and prepared the way for their attainment to a higher artistic elevation than he had power to reach.

Among the pupils of Squarcione, were Gregore Schiavone, Dario da Treviso, and Marco Zoppo; but Andrea Mantegna, of whom we shall speak presently, was the most eminent. Stefano de Ferrara was Mantegna's scholar, and though inferior to his master, some attention is due to him as one of the first of the artists of Ferrara who laboured with earnest zeal, and not without some inspiration, after the Paduan fashion, to paint spiritual subjects

in a spiritual manner. Of these, we can only notice here Ercole Grandi and Lodovico Mazzolino. Examples of the former are very rare. We possess one in the National Gallery, "The Conversion of St. Paul." The latter, generally pictures of profound interest to the student, are to be met with occasionally. One fine example, representing the overthrow of Pharaoh and his Host in the Red Sea, was in Mr. Solly's collection of early Italian masters, which has recently been dispersed; and we have a "Holy Family," and "St. Francis adoring the Infant Christ," in the National Gallery; a group of figures at Hampton Court; and Mr. Rogers possesses a "Christ disputing with the Doctors." "The Circumcision of Christ" is at Bridgewater House, and "The Adoration of the Shepherds" in Mr. Holford's gallery.

The Paduan School made its influence felt even at Milan, till Leonardo da Vinci established himself there; and it may be traced in other cities where Art was striving for an independent existence. In truth, this combination of love of the antique with deep spiritual expression, produced many pictures of profound earnestness towards the close of the fifteenth century; but in Venice it developed its full powers. The Vivarini family, a succession

of painters who flourished from the middle of the fifteenth century to its close, were established upon the island Murano, and though sometimes hard in style and overlaboured in manipulation, their sacred subjects are strictly sacred; and notwithstanding their gold ground and other evidences of primitive art left them by Byzantine emigrants, their paintings are interesting. Fra Antonio da Negroponte is of the same school. The designs of these artists were to a certain extent statuesque, but a marked improvement now became manifest in their colouring. The Venetians were the first painters in Italy who practised Van Eycke's secret, the knowledge of which appears to have acted with a marked stimulus upon the school. Giacomo Bellini had studied under Squarcione and Gentile da Fabriano, and though his paintings are not to be quoted as satisfactory proofs of the advantages he gained from such sources, the career of his sons will answer much better.]

The Bellini are considered the founders of the great Venetian School. Gentile was born at Venice in 1421, Giovanni in 1426. Their father, Giacomo, zealously instructed them as far as his own knowledge extended, and excited them to cultivate the art he professed; their progress

soon enabled them to assist him in his labours. When he thought they might be left to their own resources, he allowed them to pursue an independent course, though they could have been useful to him, and have added considerably to his reputation.

After his death, the two brothers, attentive to his counsels, continued their studies separately, and gathered new strength from their friendly emulation. Their first works were favourably noticed, and it was soon thought that their talent would be required to decorate the ducal palace. Art, though still in its infancy, was daily increasing in growth, and its magnificent productions were every where sought after with avidity. The Signoria of Venice then wishing to perpetuate on the old walls of the great council chamber some of the most glorious events in the history of the republic, ordered of the Bellini the History of Alexander the Third—that pope whom Venice, after having come out victorious from her contest with the emperor, Frederic Barbarossa, had replaced in the chair of St. Peter. The brothers gratefully accepted this important undertaking, and painted a series of pictures, which were subsequently destroyed by fire;

some of the designs have been preserved through the medium of engraving. These immense compositions, full of animation, of perspective, and of reflection, stood out from the sameness of preceding centuries, and gave a visible impulse to Venetian art.

When Byzantium was taken by the Turks, Mahomet the Second, having observed some paintings by the Italian masters, was so surprised that such works could be produced by the hand of man, that he wished to see a picture executed in his presence. He wrote therefore to the Venetian republic, to request that a painter might be sent to him. The Venetian authorities, proud of receiving such homage to European civilization from this Asiatic conqueror, hastened to gratify his wish, and selected Gentile Bellini. His was a noble mission: according to Italian notions, it was to initiate the most barbarous people in the world into an appreciation of the arts. The fortunate artist was conveyed to Constantinople by a state galley, and was received with the most flattering demonstrations. The sultan, apparently oblivious of the command of the prophet, forbidding images, began by having his portrait taken. He then ordered several other

works. Such was his admiration of Gentile, that he seemed never to tire of seeing him at work. The artist was in prodigious favour, when an unforeseen event disgusted him with Mahometanism.

Having painted the beheading of St. John, he showed his picture to the Grand Signor, who, while expressing his admiration, made him observe that he had not sufficiently represented the contraction of the neck after execution; and, in order to prove the justice of his criticism, ordered a slave to be decapitated on the spot. Gentile, seized with horror, and fearing that a man capable of such cold-blooded cruelty might one day take it in his head to treat him in the same manner, immediately demanded permission to return to his own country. Mahomet consented, but with regret, to his departure, loading him with valuable presents; he even gave him a recommendatory letter to the republic. On his return to Venice, Gentile executed several additional works, and died in 1501, beloved and honoured by the world of art, and much regretted by his brother.

Whilst Gentile was exercising his talents on the banks of the Bosphorus, Giovanni had

laboured with ardour, and had achieved considerable success. He was one of the first artists in Italy who abandoned distemper for oil painting, in which he succeeded admirably. He also painted numerous portraits. He was very superior to his brother, and the artistic celebrity of their name was derived from him. His style, though still exhibiting some of the dryness of the Byzantine school, with too servile an imitation of nature, recommends itself to us by its animation and ease. He may be said to have opened the second era of the art, and to have worthily closed the first.

Invited to Ferrara in 1514, by Duke Alphonso the First, he began, at the age of forty-eight, his famous "Bacchanal," which his weak health obliged him to abandon. After designing the general composition, and having finished the faces, the picture was completed by his pupil Titian.

Fancying that he was near his end, he returned to Venice, where he wished to die. He lived, however, for nearly fifteen months to enjoy the esteem due to his character and to his talents. His disposition was so affectionate, that to his latest hour Gentile seemed ever present to his memory; and in accord-

ance with his last wish, he was buried, with unusual marks of honour, by his side.

[Giovanni Bellini is said to have been a kinsman of Andrea Mantegna. This may have directed his studies to the same source, but if so, the results were different; the difference, however, is an additional proof of the merit of the teaching—to produce two distinct styles, each capable of exerting a powerful influence over cotemporary art, is no small recommendation; but the distinguishing features of this first of a long line of celebrated Venetian painters, is the social aspect which he gave both to his sacred and classical subjects. His altar-pieces abound with Venetian recollections; angels play upon the lute and the viol, with true Venetian enjoyment; and saints, though never without proper saintly characteristics, possess an unmistakeable air of Venetian respectability. His allegorical and classical subjects, of which he painted several, are equally local. In short, paint what he would, he painted Venice. His art, however, was not less effective. When he chose, he could lift the spectator above the associations naturally arising from this omnipresent nationality, by the expression and harmony of

his painting; as, for instance, in his "Transfiguration," in the Museum at Naples, and in his "Christ," in the Dresden Gallery. A pleasing specimen of his skill in portraiture (another illustration of the social character of his genius) may be seen in the "Doge Loredano," in the National Gallery. There is a portrait of himself at Hampton Court. A "Virgin and Child," with four saints; a "Circumcision," and a few more examples are in England, in the possession of Sir Charles Eastlake, Mr. Baring, Lord Ward, Mr. Miles, and the Marquis of Exeter. Of the numerous scholars of the Bellini, we place the most distinguished first on the list.]

Giorgio Barbarelli, born at Castel Franco, in the marquisate of Trevino, in 1478, was subsequently known as Giorgione, on account of his lofty stature and great merit. Brought up at Venice, he distinguished himself at an early period, notwithstanding his humble origin, by the elegance of his manners. His passion for music, his fine voice, and skill upon the lute, made his society sought for by the Venetian nobility. Gifted with an exquisite appreciation of painting, he gave himself up to it with ardour, under the direction of

the brothers Bellini. As soon as he had seen some of the works of Leonardo da Vinci, he so much admired the vigorous manner of that great master, that he was disinclined to attempt any other, particularly in his oil-paintings. The progress Leonardo had made in form, Giorgione continued in colouring. He was the first to give the richness of tone which absorbs all individual shades, and that fulness of effect which controls all particular details.

Like Leonardo, Giorgione was a wonderful portrait painter. His vigorous pencil represents, in an astonishing manner, the flesh, the brightness of the eye, the wavy lightness of the hair, and the boldly turned and elevated attitude of the head. In his details, also, of feathers, gold, steel, or velvet, he is pre-eminent. His "Gonzalva di Cordova," "Gaston de Foix," "Bayard," and other great historical personages, are coloured with the warm gorgeous tints of the Venetian school. It is chiefly at Venice, or in the palaces of sovereigns, that these precious heads are now to be seen; some of which inspired Byron with one of his most brilliant poems.

Giorgione had a great fancy for painting in fresco, and was the first to introduce, at Venice,

the fashion of painting the façade of private houses, after ornamenting his own in this manner. In 1504, a great fire entirely consumed the "Fondacho de Tedeschi" (the German mart), near the bridge of the Rialto; together with all the merchandize it contained. The government ordered the immediate reconstruction of that edifice, and commissioned Giorgione to paint it in fresco. Some time afterwards, he executed a "Christ bearing his Cross;" which is peculiarly remarkable for the admirable head of a Jew, who is brutally hurrying the Saviour's steps.

Giorgione terminated his career at the early age of thirty-two; after having, if not invented his art, considerably extended its domain. So premature an end much afflicted his friends, to whom he was endeared by his great merit and rare qualities. He left two pupils, who did honour to him; Sebastian of Venice, known by the name of Frate del Piombo, and Titian.

[Giorgione is a name of peculiar interest to the student, as the first of the great masters of colour who gave prominence to the Venetian school. Though departing from the manner of Giovanni Bellini, it was principally to go beyond him in the social aspect he gave

to art. It is this which has given such force to his portraits, investing even his ideal heads with a character the spectator could not fail to appreciate, because, as an able critic has stated, "it especially appealed to their comprehension and sympathy." He is a painter, therefore, who deserves a place in all collections—and has found one in every collection of importance. In England we have several fine examples; among them, "The Daughter of Herodias with the Head of John the Baptist," at Stratton Park, of which there is a duplicate in the Louvre. The Earl of Shrewsbury possesses his "Vision of Saint Augustine," and Mr. Rogers a portrait called "Gaston de Foix." In Lord Ashburton's collection, in London, is an interesting picture of a beautiful girl resting her head upon the shoulder of her lover. An "Adoration of the Shepherds," in the Fitzwilliam museum, at Cambridge, is also an admirable example of the master. In the National Gallery three pictures are ascribed to him: one, "A Maestro di Cappello giving a music lesson," there improperly ascribed to Titian; "The Death of St. Peter, the Martyr," of the genuineness of which doubts are entertained; and one entitled "A Warrior adoring the Infant Christ,"

probably an illustration of some legend. The Marquis of Lansdowne possesses his portrait of "Sansovino," and a "Young Man holding a Flute"—a head only. In Mr. Solly's collection, there was one of his finest devotional subjects, "The Virgin enthroned" under a canopy, with four saints and three angels playing on instruments. Lord Carlisle's gallery boasts of two female heads from his powerful pencil. Hampton Court claims three examples: a "Diana and Actæon," "A Shepherd," and an anonymous male portrait; while Miss Rogers owns an interesting variety in the shape of a landscape, with figures of a lady and cavalier entertaining themselves with music, the sea filling up the back-ground. Other examples are in the collections of the Dukes of Sutherland and Devonshire, the Earls of Malmesbury and Wemys, and Mr. Holford. Giorgione died in 1511.

Among the pupils of Giovanni Bellini, we must not forget to name Francesco Bissolo, Pietro degli Ingannati, by whom the Duke of Sutherland possesses "A Holy Family with Saints," Pier Maria Pennachi, Andrea Cordelle Agi, Martino da Udine, and Girolamo di Santa Croce; examples of these masters, chiefly

sacred subjects, are met with occasionally in collections of early Italian pictures. Of the same school were Vincenzio Catena, Andrea Previtali, Giambatista Cima da Conegliano, and Marco Marcone of Como. About the same period there flourished at Venice, Marco Basaiti, Vittore Carpaccio, and his scholars, Giovanni Mansueti and Lazzaro Sebastiani. Their productions are worthy of observation as illustrations of the development of Venetian Art; and though later works of the same school may have thrown them into the shade, they ought not to be overlooked.

One Venetian name has been bright enough to attract almost undivided attention, as representing the Venetian School in its richest dress and most alluring aspect—to the artistic influence of that name we now call the reader's attention.]

Tiziano Vecellio (Titian) was born at Capo del Cadore, in 1480, of one of the most ancient families belonging to the Republic of Venice. Placed under a provincial teacher, he early experienced an inclination towards Art, and gave unequivocal proofs of his disposition for painting. His parents, being unwilling to oppose

him, sent him to the studio of Gentile Bellini, at Venice, who, displeased by his disinclination to imitate his style, once told him that he would never be any thing but a dauber. Titian did not allow himself to be affected by this dictum of Gentile; but left his studio, and placed himself under Giorgione, then remarkable for the correctness of his drawing, and the richness of his colouring; and he so closely imitated this great painter, that the best judges could not distinguish the productions of the master from those of the pupil.

These talented artists were employed in 1505, to embellish the exterior of the new German Mart. It is scarcely possible to overestimate the merit of those works, now greatly injured by time; but all cotemporaries agree that the pupil surpassed the master, and that the "Triumph of Judith" was really the production of Titian.

After having undergone this trial of his talents, Titian occupied himself with the composition of a painting for the church of the Friari, at Venice. His figures, larger than nature, at first shocked the public eye, accustomed to the meagre forms of the Bellini; but, after the first impression was over, the

Venetians returned to admire this *chef-a'œuvre*, which placed the artist at the head of their school of painting.

Called successively to Vicenza and to Padua, he showed himself worthy of his reputation, which he increased by finishing, in 1511, several works that Giorgione had left incomplete, as well as those in the great council chambers of Venice, which Giovanni Bellini had commenced. Not satisfied with Bellini's composition, which represented the Emperor Barbarossa at the feet of his proud enemy, Pope Alexander the Third; Titian increased the interest of his painting, by introducing into it several of the most distinguished personages of his times. His painting, which was afterwards destroyed by fire, procured for the author the title of *Brother of the Chamber of St. Germains;* a title to which was attached the privilege of painting the portrait of each new doge, for the stipulated price of eight crowns.

The fame of Titian shortly spread throughout Italy. Francis the First, whose taste and judgment enabled him to form a rapid and correct appreciation of talent, during his sojourn at Venice desired to have his portrait

taken by his skilful pencil. This painting sealed the reputation of the artist.

He then repaired to the court of Alphonso d'Este, Duke of Ferrara, who was at that time occupied embellishing his palace of Castello; and employed every artist of superior talent, who could assist in rendering this residence worthy of so illustrious a prince. Titian, entrusted with the decoration of a cabinet, painted his famous "Bacchanals;" which had been begun by Giovanni Bellini, proclaimed by Augustin Caracci to be the first painting in the world.

During his residence at Ferrara, Titian became acquainted with the poet Ariosto; with whom he thenceforward was united by the ties of an intimate friendship. With intellects capable of appreciating genius in the highest degree, each was eager to immortalize the other. Titian has been sung in the verses of the Orlando Furioso, and Ariosto has been painted by Titian.

On his return to Venice, in 1515, the great painter received an invitation from the Pope. The past history of the ancient Queen of the World, and the fame of Michael Angelo and Raphael, were well adapted to inflame the imagination of such an artist; he was, there-

fore, on the point of accepting the hospitality of Leo the Tenth, when his friends, anxious to preserve amongst themselves so illustrious a citizen, turned him from his design; and thus made him lose the most favourable opportunity for extending the field of his talent.

To this epoch we must refer many of the sacred productions of Titian's pencil; amongst others, that of the "Martyrdom of St. Peter," in which he displayed all the vigour and the charm of his style: it has ever been considered the best work of this artist. But, if each succeeding day added to the glory of Titian, it did not augment his fortune. He was living in a most precarious manner, when his friend, Aretino, made him acquainted with Cardinal Ippolito de' Medici. It was at the request of this prelate, that in 1529 he proceeded to Bologna, to take the portrait of Charles the Fifth, who had come to that city to be crowned. If cotemporary historians are to be believed, never was resemblance more perfect than that which he produced of the monarch of Spain and the Indies: who was so pleased with it, that he loaded the artist with favours and gifts. Following the example of the Emperor, all the personages of

his suite, — princes, cardinals and ladies of rank,—were desirous of having their likenesses taken by so great a master. Amongst these portraits the most remarkable are those of Anthony de Leir, and of Alphonso d'Avalos, Marquis del Guasto, who settled upon the artist a yearly pension.

On the departure of Charles the Fifth, Titian returned to Venice; where he continued his labours till 1543, when he painted at Ferrara the portrait of Pope Paul the Third. This pontiff wished Titian to accompany him to Rome; but he pleaded an engagement to the court of Francis de Rovera, at Urbino. It was not until 1548, that, subdued by the urgent importunities of the pontiff, he started for the capital of the Christian world. Every where on his journey he received marks of general admiration. The Duke of Urbino had him escorted as far as Rome; where Cardinal Farnese had prepared him a residence in the Palace of the Belvedere.

The sojourn of Titian at Rome was but for one year; but that year was not lost to the arts. He painted "Paul the Third" a second time; and for the Duke Octavio Farnese he executed his beautiful "Danaë;" a true *chef-*

d'œuvre in the art of chiar-oscuro, that displayed a perfect mastery over half tints. The Pope showered on Titian and his sons innumerable gifts.

Titian quitted Rome to go to Tuscany, where he wished to contemplate the magnificence of the Medici. The cold reception he met with from Duke Cosmo, that prince whom history represents as a zealous protector of the arts, quickly disgusted him with his residence at Florence. He hastened to return to Venice, where his domestic and private affections recalled him. Notwithstanding his seventy years, he gave himself up to work with all the ardour of youth; he lived in luxurious retirement, producing every day new master-pieces; when Charles the Fifth, who had twice requested him to come to his court at Augsburg, and who seemed unable to exist without him, invited him to Innspruck. It was very singular to hear this powerful sovereign, who, in his pride, considered himself placed above humanity, publicly avow how inferior he was beside so admirable a painter. Titian painted his portrait for the third time, and he had the satisfaction of hearing the Emperor say to him, in the presence of his

court,—"This is the third time that you have immortalized me."

Not content with having accorded him more than one pension, Charles the Fifth wished to give him the cross of a knight, and the diploma of count palatine. The painter exhibited such lively emotion at so much generosity, that, as he was occupied upon a portrait of his benefactor, he let fall his brush, which Charles the Fifth hastened to pick up—to the artist's confused apologies, the emperor replied, in an affable tone: "Does not Titian deserve to be waited upon by Cæsar?"

In public, whether on foot or on horseback, Charles always yielded the right hand to his painter. These favours excited considerable jealousy among the courtiers; and the Emperor, becoming acquainted with the gossip of his antechamber, said to his gentlemen in waiting,—"Do not forget that I can make dukes and counts like you at will, but the Creator alone can make a painter like Titian."

It was whilst at Innspruck, that Titian produced one of those works which have most contributed to his fame; a composition representing the "Apotheosis of Charles the Fifth."

No power of language could express the beauty, the harmony of colouring, and the blaze of light so vividly portrayed in this admirable work. On his return from Germany, Titian was admitted to the Venetian senate in order to give an account of his journey; an honourable distinction generally accorded only to ambassadors. He was requested, at the same time, to continue the embellishments of the great council-chamber; but the number of other works confided to him, did not permit him to respond to the wishes of the Signory. He was replaced by Tintoretto, by Paul Veronese, and by his son Orazio, who cultivated painting with tolerable success.

As though intent only upon seeking the favour of the successor to the Spanish monarchy, he devoted his latest years to satisfying the sombre and suspicious spirit of Philip the Second. He painted, successively, for that prince "Diana and Actæon," "Venus and Adonis," "Andromeda and Perseus," "Medea and Jason," and "Pan and Syrinx;" all which are rather poems than paintings.

The latter years of Titian were tried by great sorrows and by severe shocks to his dearest affections. After losing his old friend

Aretino, and his benefactor Charles the Fifth, he had to deplore the misconduct of his son, Pompanio. The heart of the artist felt acutely; and his wounded affections sought relief in constant occupation. Abandoning other subjects, his indefatigable pencil produced the "Martyrdom of St. Lawrence;" "The Flagellation of the Saviour;" "The Penitent Magdalen;" and, above all, his famous "Holy Supper;" a master-piece of colour, the result of years of severe labour.

In the midst of such active and fruitful pursuits, Titian attained his ninety-ninth year. That age, considered to be the utmost limit of man's existence, had deprived him of none of his energies; and he was still seated at his easel, when he was seized with the pestilence that ravaged great part of Italy, in 1576. The death of Titian was felt as a public calamity; and the Venetian senate, departing from a severe regulation, which ordered the immediate destruction of all plague-struck bodies, permitted the remains of the chief of the Venetian school to be interred in the church of the Friari, with magnificent funeral honours. The greatest personages and most

celebrated men of the republic attended the ceremony.*

When it is remembered that Titian painted for nearly a century, the vast number of works which he has left creates less astonishment. There is not a gallery in Europe that does not possess some of his admirable productions. They are to be found in Spain, at Rome, in England, and, particularly, in France; where the museum of the Louvre contains no less than twenty-two. Familiar with all styles, he gave to the world, besides his paintings, a number of etchings. In landscape, few artists have surpassed Titian; his pictures can only be compared to those of Poussin and Salvator Rosa. He also drew several cartoons, to serve as models for workers in Mosaic.

Titian, like M. Angelo, Raphael, and Da Vinci, was one of those privileged geniuses whom nature adorns with all her best gifts. Literature and science were, also, familiar to him. He particularly liked the society of

* A French painter, Mons. Hesse, has represented, in a clever picture, the funeral of Titian; this picture obtained great admiration at the exhibition, in Paris, in 1833.

learned men, and sought their friendship. He often consulted the judgment of Ariosto, who, in return, listened to the criticisms of Titian. Aretino, whose biting satire and wit had gained him the surname of the *Scourge of Kings*, became the flatterer of Titian, and surnamed him *The Divine Man.*

We cannot but admire this great painter, for not being influenced by the vicious and bad spirit of Aretino. Titian, however, never was guilty of any act that morality or honour would disavow. A lover of simplicity, he fled from court, and preferred domestic happiness to the most brilliant offers of fortune. Frequently did Francis the First press him to visit France; but he was so attached to his native country, that he invariably refused every invitation to leave it. He seldom quitted Venice, except to visit his native village, and the house of his old schoolmaster.

Titian has been accused of avarice; yet this seems to be disproved by the magnificence with which he entertained cardinals and other great personages residing at Venice. His son Orazio, who was attacked with the plague at the same time as his father, did not survive him; and his great wealth descended to his other son,

Pomponio, who dissipated it in reckless extravagance.

On examining the manner and style of Titian, we must admit that no painter ever possessed, in a higher degree, the art of chiar-oscuro. In all his works there reigns a poetic imagination, which can only be compared to that of Ariosto. But it must be regretted, that his compositions do not unite to their freshness and powerful colouring, correctness and purity of drawing. Contented with the study of nature only, he neglected that of the antique and of the classic ideal, which would have impressed upon his works the seal of true perfection.

[The career of Titian is unexampled in art for its duration; and as nearly the whole of his prolonged life was devoted to painting, more examples exist of his style of composition than of any other master. In England they are numerous: of these:—"Venus, personated by the Princess Eboli, with Philip the Second of Spain sitting beside, playing the Lute," is at Cambridge, "Diana and Actæon," and "The Disgrace of Calisto," in the Stafford Gallery "Portraits of the Family Cornaro, kneeling before the Host,"

in the Duke of Northumberland's collection. "Titian's Daughter Lavinia holding a Casket of Jewels," in the collection of Lord de Grey. "The Preaching of John the Baptist," in the Devonshire Gallery. The Duke of Sutherland can also boast of "Mercury teaching Cupid to read in presence of Venus;" "St. Jerome in the Desert;" Portraits of a Cardinal, a Cavalier of St. Mark, and of a Man wearing a Gold Chain and a Cross. Lord Ashburton possesses The Daughter of Herodias, and Venus holding a Mirror to Cupid. "A Landscape with Herdsmen and Sheep," is in the Queen's Gallery at Buckingham Palace; while at Windsor Castle there is his fine portrait of himself with Andrea Franceschini. The Earl of Ellesmere possesses, besides the Diana pictures we have named, his "Bath of Diana;" his "Portrait of Clement the Seventh;" his "Four Ages of Life;" and "Venus rising from the Sea." There is also a "Venus endeavouring to detain Adonis," in the National Gallery. Another, in the possession of Mr. Miles, of Leigh Court; a third, in the Dulwich Gallery; and a fourth, with Mr. Fitzhugh, of Bannisters, near Southampton. The Marquis of Westminster owns

"The Woman taken in Adultery," and a "Landscape representing Titian's birth-place." In the Dulwich Gallery there is also one "Europa;" and another, in the possession of the Earl of Darnley; while Mr. Rogers can boast of his study for the Equestrian Portrait of Charles the Fifth; a "Noli me tangere;" and the finished sketch of his celebrated "La Gloria di Tiziano." The Marquis of Lansdowne claims another "Magdalen;" "a Study for the Head of Danaë;" his "Virgin with the Infant standing on her lap, holding a pomegranate, and St. John in front;" and a "Portrait." In the National Gallery, besides the "Venus," we possess, his "Holy Family" (Adoration of Shepherds); "Ganymede;" "The Tribute Money;" and "Bacchus and Ariadne." And at Hampton Court we have "David and Goliah," and Portraits of Alexander de' Medici, Titian's uncle, and the Marquis del Guasto. Lord Wemys possesses his "Sebastian tied to a tree and pierced with arrows." Lord Yarborough, "Sketch of the Bridgewater Diana and Actæon," and a Magdalen. Mr, Munro, the "Virgin and Child," and a "Venus." The Marquis of Hertford, "Tarquin and Lu-

cretia." Mr. Holford a "Riposo," and a "Portrait of the Duke of Milan." Lord Ward, "Virgin and Child." Mr. Morrison, "Titian and his Mistress." Lord Carlisle, a portrait, and "a Butcher's dog and three cats." Earl Brownlow, a "Magdalen," "Christ bearing his cross," "the Roman Emperor Otho," "the Venetian ambassador at the court of Francis the First." Mr. Labouchere, a large Landscape with Virgin and Child. The Earl of Darnley, besides the "Europa," possesses a "Venus and Adonis," "Christ," half length, "a male portrait," a "portrait of Ariosto," "Danaë in the golden shower," and "Venus, with Cupid holding a mirror." Colonel Wyndham, anonymous female and male portraits, and one of "Cardinal de' Medici." The Duke of Marlborough, "St. Sebastian," a male head and Pope Gregory. Earl of Radnor, "Portrait of a Knight," and "Cæsar Borgia." Lord Arundel of Wardour, an "Infant Christ." Colt Hoare, "John the Baptist in the Wilderness." Lord Northwick, "Pope Paul the Third," and a female portrait. Earl of Warwick, portraits of "Macchiavelli," and of "Margaret of Parma." Earl of Lonsdale, two anonymous portraits. Duke of Hamilton,

"Philip the Second." Earl of Hopetoun, "three Sportsmen with Dogs." Duke of Buccleugh, portraits of "the Duke of Parma as a child," and "the Duke of Alba." Mr. Meynell Ingram, "Portrait of Martin Bucer." Duke of Devonshire, besides the "St. John," possesses a portrait of "Philip the Second," a grand imaginative landscape, and a "St. Jerome." Mr. Tomlinson, portraits of "the Emperor Charles the Fifth," and "Francis the First." Altogether, there cannot be less than eighty Titians in this country, probably many more.

Although Fra Sebastiano, born in the year 1485, painted principally at Rome, he was a Venetian, and studied in the school of Venice, under Giorgione, in which style he produced several religious subjects of a Venetian character. Subsequently, the influence of Michael Angelo caused him to adopt a style of a totally distinct character. In Rome, he entered into rivalry with Raphael; or, rather, Michael Angelo, too proud to enter into the lists with the favourite painter of the pontifical court, urged Fra Sebastiano to the contest, and assisted him in it, by making designs for grand composi-

tions. In this way was produced the "Raising of Lazarus," which was painted in rivalry with Raphael's "Transfiguration," and, afterwards, publicly exhibited together. Dr. Waagen says that Michael Angelo designed the entire composition; but Kügler considers that he contributed only the figure of Lazarus, and the group around him; that of Christ, however, is so fine, we feel reluctant to pronounce it the work of a less eminent hand. Whatever amount of assistance Michael Angelo rendered, the picture must take rank among the very finest paintings in the world. It was painted about the same period with a "Holy Family," now in the Stratton collection. The National Gallery also possesses a female portrait (Giulia Gonzaga), and portraits of the Artist and Cardinal Ippolito de' Medici; and the Marquis of Lansdowne possesses a portrait called "Count Frederic da Bozzola," and a "Franciscan Monk." Lord Malmesbury possesses the painter's portrait of Titian; Lord Ellesmere his "Entombment;" Mr. Baring, "a Virgin and Child;" Mr. Holford, a male portrait; the Marquis of Bread-albane, another; the Duke of Bedford, a third; Mr. Labouchere, a group of portraits; the

Duke of Marlborough, portrait of a lady, attributed to Titian; Earl of Radnor, "St. Sebastian," and a female portrait; Mr. Vivian, a "portrait of Michael Angelo," attributed to Andrea del Sarto; Mr. Harford, a "Pietá," and a "Holy Family," from a design by Michael Angelo, and a male head; and the Duke of Hamilton, the "Transfiguration," and "portrait of Pope Clement VII." Fra Sebastian, called "del Piombo," from the leaden seal which, in his official capacity, he affixed to the documents that passed under his hands, died in 1547.

Giorgione produced other eminent scholars: Giovanni Udine, who subsequently joined the Roman School, and Francesco Torbido, the Veronese, surnamed "Il Moro." And the influence of his style is perceptible in the works of Jacopo Palma (Vecchio), though his first efforts followed the earlier models of Bellini. His works are rare out of Venice, which contains numerous religious illustrations painted by him, of great merit. Among others, a "St. Barbara with the palm branch," has been quoted as "a figure of such devotion and grandeur of repose as Venetian art has seldom produced." The Earl of Ellesmere

possesses a "Riposo," a "Holy Family," and a "Doge of Venice," painted by him; and at Hampton Court there is a "Last Supper," said to be his. Other examples are in the Fitzwilliam Museum, and in the collections of Messrs. Monro, Holford, and Wentworth, and the Earls of Hopetoun and Shrewsbury. Rocco Marconi, another early Venetian painter, was also a splendid colourist, and, occasionally, exhibited elevation of design; and, though other artists might be named, there remains but one of sufficient distinction to call for particular reference—this was Lorenzo Lotto, at first a scholar of Bellini, and, subsequently, a follower of Leonardo da Vinci. The Duke of Devonshire, the Earl of Ellesmere, and Mr. Wentworth, possess examples. The Solly collection contained portraits of this painter and his family in one group.

The pupils of Titian were few, and not particularly eminent in their art. The principal were his brother Francesco Vicellio, his son Orazio, and his nephew Marco; but he had imitators out of number; the most worthy of note were Bonifazio Veneziano (1494—1563), Andrea Schiavone, Domenico Campagnola, Giovanni Cariani, and Geronimo Savoldo. Of

Schiavonè some examples may be found in England. The Earl of Ellesmere has two, "Christ before Pilate," and a "Marriage of St. Catherine;" the Duke of Sutherland "An Entombment," and Hampton Court claims six: a small landscape ("Tobit and the Angel"), "Jacob stealing his Father's blessing," "Pilate delivering up Christ," a landscape with figures, "The Judgment of Midas," and "The Departure of Briseis." Other examples are in the possession of the Dukes of Devonshire and Hamilton, the Marquises of Lansdowne, Westmoreland, and Exeter; the Earls of Yarborough and Darnley; Miss Rogers, and Mr. Munro.

Of cotemporary Venetian painters, the most meritorious were Alessandro Bonvicino, called "Il Moretto di Brescia," whose sacred pictures may be found in several continental galleries. He was born in the year 1500, and died in 1547. His scholar, Giovanni Battista Moroni, became a famous portrait painter. "The Jesuit," commonly called "Titian's Schoolmaster," in the Duke of Sutherland's Gallery, is evidence that his reputation did not exceed his merit. In the same collection is another characteristic head from the same hand.

Other examples may be found in the collections of the Duke of Hamilton, the Earl of Warwick, and Mr. Labouchere. He possessed for a cotemporary in Brescia, Girolamo, surnamed "Il Romanino," who produced some grand works. One of the most remarkable painters of this school was, however, Giovanni Antonio Licinio Regillo da Pordenone, who was born in 1484, and died in 1539. Pordenone entered into rivalry with Titian, and in some of the higher qualities of his art has not been surpassed even by this illustrious painter. Two fine pictures by this master, "The Finding of Moses," and "The Adoration of the Kings," are the property of the Marquis of Exeter. The Duke of Sutherland possesses his "Woman taken in Adultery," and at Hampton Court are a group of the artist and his family, and three anonymous male portraits. Other pictures by him are in the collections of Lord Brownlow, the Earl of Shrewsbury, and Mr. Davenport Bromley.

Paris Bordone flourished in the interval 1500—1570, and his pictures so closely resemble those of Titian, that not unfrequently they are found bearing his name. His religious subjects are attractively executed, though without

great elevation of sentiment. His female portraits are particularly sweet and graceful. A Riposo of this master exists in the Bridgewater Gallery; a Sybil, and a male portrait, at Hampton Court. Other examples are in the collections of the Duke of Devonshire, Lord Ward, the Earl of Shrewsbury, Lord Spencer, and the Marquis of Bute.

A master less known, though not without celebrity in his day, was BATTISTA FRANCO IL SEMOLEI, who strove to combine the characteristics of the Florentine, Roman, and Venetian schools, and was one of the imitators of Michael Angelo.

We now come to one of the most known, though not the most distinguished of this extremely productive school.]

JACOBO ROBUSTI was surnamed "Il Tintoretto," his father having been a dyer. He was born at Venice in the year 1512—the most brilliant epoch in Italy for the arts.

Born in a humble condition, he received from heaven a nobility superior to that of birth. He was gifted with the finest natural genius, and his taste for drawing showed itself even in childhood, by essays which pointed

out his vocation. Struck with the superiority of his son's genius, old Roberti did not hesitate to place him in the studio of Titian. He had scarcely been there a few days, when Titian, entering unexpectedly into the studio, remarked several sketches recently made upon the wainscoting, and asked who did them.

Jacobo, fearing to be reprimanded, timidly answered that he was the author.

[It has been stated that the great painter under a jealous impulse, dismissed his promising pupil—too common a feature in the biography of art to be deserving of credit. It is more probable that the master, so far above rivalry from such a source, had a more legitimate reason for getting rid of the dyer's son.] Tintoretto established himself in a miserable room, and there his ardent mind conceived the bold design of becoming the chief of a new school, which should render the manner of Titian perfect. He applied himself unceasingly, taking for his models the works of Titian. To those he soon added the productions of antiquity, and of the sculptures of the great Michael Angelo; casts of which he procured.

Convinced that a careful study of the play

of the muscles and of the human skeleton is the basis of all good painting, he used to seek even in burial-grounds for anatomical subjects. Notwithstanding his impetuous disposition, he neglected nothing that could enable him to arrive at perfection, even to the modelling of *Maquettes,* or wax figures, which he placed, after having dressed them with great care, in small chambers of wood or of pasteboard, to the windows of which he adapted miniature lamps, in order to note the effect of light and shade. At other times he suspended such models by a string in the ceiling, placed them in all sorts of positions, and copied them, so as to acquire the art of fore-shortening. He never interrupted those solitary studies, but to share, without exacting any salary, the labours of the working painters. His only object was to acquire great skilfulness; and he was delighted when celebrated artists, such as Schiavone, whose colouring he greatly admired, were willing to accept his assistance in completing their works.

Having, by these means, attained a complete knowledge of his art, Tintoretto sought an opportunity to exercise it. Venice was at that time full of distinguished artists whose

productions had been eagerly sought after, and who maintained possession of every avenue. To open a way for himself, Tintoretto entertained the idea of offering his services to them; stipulating, merely, that his materials should be furnished him. It might be supposed that he had no difficulty in obtaining their consent; on the contrary, he raised their most violent opposition. Notwithstanding this, his courage did not fail him. The greater number of his colleagues in painting became his opponents, and the contest was long and obstinate; but Tintoretto conquered at last. Gifted with a facility of execution, which in a wonderful degree assisted the vivacity of his imagination, he executed so great a number of paintings, that the mere enumeration of them would be tedious.

The following trait will furnish a proof of his prodigious facility, and of the singularity of his disposition. The monks of Saint Roche, being anxious to ornament the hall of their convent, destined for the reception of strangers, with paintings, invited the most celebrated artists to compete for the honour; among the number was Tintoretto. Whilst his rivals were occupied with their compositions, Tinto-

retto, having secretly obtained the measurement of the space which it was required to fill up, made a painting, in which he represented St. Roche, surrounded by angels, who carried the insignia of his pilgrimage. His work being finished, he managed to introduce it into the hall of the convent, unknown to the monks.

On the day appointed for the competition, Paul Veronese, Il Schiavone, Salviati and Zucchero brought their sketches. When Tintoretto was asked to produce his, he replied by uncovering his painting; saying, that, were he not to obtain the palm, he should esteem himself happy in presenting the picture as an offering to St. Roche, to whom he was indebted for great favours. His rivals, as soon as they saw this remarkable production, that had been executed with such wonderful rapidity, could not conceal their astonishment, and carrying away their drawings, acknowledged their defeat. The monks appeared displeased at the subterfuge employed by Tintoretto; but still, they decided in favour of the present made to their patron. Not only did they permit the painting to remain in the place for which it had been designed; but they also signed an

agreement with its author, who, for an annual pension of two hundred ducats, engaged to complete the decoration of their convent.

It is at Venice principally, that the productions of Tintoretto may be admired. In the halls of the Senate, in the principal churches, and in the public monuments of that city, his talent is fully developed. His *chefs-d'œuvre* are generally considered to be the two paintings which he executed for the Madonna del Orto, of "The Siege of Zara by Marco Giustiniani," and the "Battle of Lepanto," in the ducal palace. This last work, notwithstanding the great size of the composition, and the numerous figures which he introduced into it, was finished by the artist in less than a year. Besides these paintings, the number of portraits taken by Tintoretto is prodigious. Amongst these must be distinguished that of Henry the Third of France, which he painted during this monarch's stay at Venice. Henry wished to knight him, but the painter declined the honour.

He worked also for the Duke of Mantua, who ordered eight paintings from him; and also for several other great personages of his time. His quick and fiery disposition occasioned him to be sometimes unequal in his

productions. Capricious and changeable, he made use, by turns and with indifference, of what the Venetians called his gold, his silver, and his iron pencils.

Tintoretto was a true model of goodness and of disinterestedness. Preferring fame to the pleasure of amassing riches, he lived in mediocrity, only occupied with his art, which constituted his sole delight. He was frequently heard to express, towards the close of his life, his regret at having executed his paintings too hurriedly, in consequence of the great number of commissions with which he had been entrusted. This great painter scarcely ever left Venice, where he resided, surrounded by all the artistic and literary notabilities of the city.

Several historians relate the rather amusing manner in which he revenged himself on Aretino, with whom he was on terms of friendship. The wily and mischievous poet had spoken without reserve of the works of Tintoretto; informed of this ungenerous conduct, the painter invited Aretino to dinner, and proposed to take his likeness. The invitation was accepted. After dinner, the satirist began to sit for his portrait. When Tintoretto saw him in the attitude he had prescribed, he drew from

under his cloak an enormous pistol, which so terrified Aretino, that he cried out, and tried to run away. Tintoretto stopped him.

"Fear nothing," said he, coldly; "I wish but to take your measure." Then, bowing, measured him with his eye from head to foot: "You are exactly," he said, "twice and a half the length of my pistol."

Aretino, happy at escaping with a mere fright, returned to his own house, cured completely of the desire to speak evil of his friends.

After a career as laborious as it was brilliant, Tintoretto ceased to live, at the age of eighty-two. His mortal remains were carried to the church of Santa Maria del Orto, which he had adorned with his best works; and his obsequies were performed with all the pomp due to his rare merit and to his great talent.

[In the works of Tintoretto we find art undergoing another phase—the elaborate demonstrations of the early painters had ceased, and a richer development of the charms of form and colour superseded them: now the union of labour and skill was dissolved, and the artist, apparently always on the verge of carelessness, covered an enormous canvas, in the spirit of a holiday freak. Possibly the increasing demand

for painting for social purposes had something to do with this. Pictures were generally sought by the wealthy as decorative furniture, and he who could most quickly cover the largest space, began to be looked upon as the greatest artist. Notwithstanding that Tintoretto appears to have sought greatness by undertaking to execute designs, on the largest scale, in the shortest space of time, he was possessed of great artistic resources. His portraits—in which he probably was more careful of his reputation—exhibit excellences of a high order. We may refer to those of two Dukes of Ferrara, with their establishments, offering up their devotions in church—in the collection of the Earl of Carlisle; where also may be seen an "Adoration of the Shepherds," a "Sacrifice of Isaac," and a "Temptation of Christ." The Duke of Sutherland's gallery contains "A Group in a Landscape," two anonymous male portraits, and a "Pope, with Cardinals and Friars" (a sketch). Lord Ellesmere possesses an "Entombment" and three portraits. The Marquis of Lansdowne owns a rural scene, representing peasants ploughing; a "Group of Soldiers and Brigands," a "Portrait of Andrea Doria," and another of a Cardinal: and Mr.

Rogers is the possessor of the original sketch of his "Miracle of St. Mark." In the National Gallery we have a landscape, with the "Story of St. George and the Dragon;" at Windsor Castle a "Holy Family," with "St. Luke," while, at Hampton Court, we are enabled to boast of six examples of this master; his "Expulsion of Heresy," "Esther fainting before Ahasuerus," a "Virgin and Child," "The Nine Muses," and two anonymous male portraits. Many other examples of this painter exist in the country.

Tintoretto produced a full complement of scholars and imitators; the principal of whom were his son, Domenico Tintoretto, and a German artist of much talent, Jacob Rottenhammer, whose productions are not uncommon in picture galleries.

Antonio Vasilacchi, surnamed L'Aliense, another scholar, carried his talents to Perugia, where he produced some large pictures for one of the churches (St. Pietro), in the style of his master. At Verona, other cotemporary painters flourished, and enriched the churches with their productions. The most distinguished were Dominico Riccio, known as Brusasorci, and Paolo Farinato. But we now approach a

painter who excelled them all—Tintoretto included—a painter who, had it been in his power, would have stayed the decline of Venetian art by his exertions.]

Paolo Cagliari, known under the name of Paul Veronese, was born at Verona, in 1528. His father, who was a sculptor, was anxious to teach him his art; but when he saw the disposition for drawing which the young man exhibited, he confided him to the care of his uncle, the painter, Antonio Badili. Paul made rapid progress under this talented professor; but, as the school of Verona already numbered many distinguished artists, the young painter was obliged to seek fame elsewhere.

He first proceeded to Mantua, where he had been offered the protection of Cardinal Hercules of Gonzaga. His painting of "The Temptation of St. Anthony," which he executed for the church in that town, created such a sensation, that the enthusiastic prelate wished to keep the artist with him, and to entrust him with new works. But Paolo's desire to travel induced him to refuse his brilliant offers.

He visited, by turns, Sienna, Vicenza, and the little town of Fanzolo, where he painted

several frescos conjointly with Battista del Moro, a pupil of Tintoretto. It appeared, however, as if his genius could only be inspired by residence in a capital. Paul hastened to depart for Venice—then so prolific in great men and in great recollections. Having arrived in the modern Tyre, he at first strove to walk in the footsteps of Giorgione, of Titian, and of Tintoretto; he then appeared anxious to avoid the manner of those great masters, by adopting more refinement, and a richer ornamentation. One of his frescos, which represents "The History of Esther," excited general admiration; the Senate then determined to confide to him the most important works.

After having enriched the library of St. Mark with several of his works, Paul Veronese wished to visit Rome. He set out with Girolano Grimani, ambassador from the Republic to the Holy See, and there contemplated with enthusiasm the beautiful productions of Michael Angelo and Raphael. It was on his return that he painted his fine "Apotheosis of Venice," and the admirable paintings which have immortalized his name. The most celebrated of his compositions is that which is called "The Marriage of Cana," executed for the refectory of

St. Georgio Maggiore, in the palace of St. Mark; in which may be counted a hundred and thirty figures. A second painting, of a size not inferior to the first, represents the "Repast of Jesus with Simon the Leper," in which the sinner, Mary Magdalen, is anointing the feet of the incarnate God. This picture, painted for the refectory of the Servitors of Venice, was demanded of the reverend fathers by Louis the Fourteenth. On their refusing to part with it, the Republic had it carried off, and presented to the great king.

To all these *chefs-d'œuvre*, let us not forget to add the magnificent painting of the "Pilgrims of Emmaus," which France has possessed for more than a century, as one of the noblest decorations of the Salon d'Hercule, at Versailles. We shall here terminate the enumeration of the numerous works of Paul Veronese, scattered throughout the whole of Europe; and very well known, through the means of engraving, which has reproduced almost all his ideas. This great painter died of an ague fever, on Easter-day, 1588, at the age of only fifty-eight.

Paul Veronese was, without doubt, one of the greatest artists of Italy. No one has tra-

versed more majestically the career of painting. No one has known how to exhibit, with more *éclat*, all the resources of that enchanting art. We cannot weary admiring his comprehensive and well-disposed conceptions, as well as the beautiful architectural back-grounds with which he embellished his paintings. His compositions perfectly recall to mind the ancient magnificence of the republic of Venice, at that famous epoch when, mistress of the seas and of the commerce of Europe, she received in her waters the ships of all commercial nations. It was on the quays and in the public squares of that noble city that the Turks, the Levantines, and the people of the different countries of Africa and Asia, exhibited the richness and variety of those brilliant costumes which the pencil of Veronese has represented with such rare fidelity.

Unfortunately, the artist who created such beautiful pictures did not possess the historical accuracy from which a master ought never to depart. Abandoning himself blindly to the impulse of his genius, he was content to clothe his figures in the costume of his epoch, without considering the anachronism he produced. It is thus that, in his painting of the

"Marriage at Cana," he has introduced beside Christ, the Virgin and the Apostles, the portraits of princes, of poets, and of musicians of the sixteenth century, and dressed those personages in garments borrowed from all countries.

The character of Veronese much resembled that of Titian: like that great painter, he was the friend of virtue and the patron of the unfortunate. A trait is cited of him which proves his liberality, and, at the same time, the prodigious facility with which he could use the brush. He had gone to pass some time in a village in the neighbourhood of Venice. In acknowledgment of the kind reception his host had given him, he painted secretly a picture representing the "Family of Darius at the feet of Alexander the Great," and left it in his chamber after his departure. It is a composition of twenty figures, the size of life: and although hastily executed, full of charm and merit. He left two sons, and a brother, named Benedetto—all cultivated painting with some success.

[In Paul Veronese the social aspect of art which the Venetian painters studied more closely than any other school, is developed in

colours so alluring and in compositions so grand, we cannot be surprised that the ideal, classic, and the purer Christian ideas, were thrown into the shade, and, apparently, their existence entirely forgotten. However sacred the subject, the illustration was too conspicuously of this world, worldly—this world being exclusively the world of Venice. When classic subjects were treated, the result was the same; the Venetian not only did duty for the deities of Greece and of Palestine, but his household goods were heaped into the picture; his musical instruments, his dress, his weapons, his houses, were all drawn in to make the nationality the more conspicuous. The famous "Marriage at Cana," of Paul Veronese, now in the Louvre, on a canvas thirty feet wide by twenty feet high, is extremely characteristic of the state of Venetian art at the time it was painted. So completely has the social feeling overlaid the religious, that the least important figures in the group are those of our Saviour and the Virgin; whilst the most conspicuous are found in a group of musicians, seated round a table, in the centre of the picture—being portraits of the painter, and Tintoretto playing the violoncello, assisted by Titian on

the double-bass. Such freedoms were, however, too common to excite remark. Putting them aside, we cannot be insensible to the charm that exists in the rest of the works of Paul Veronese as pictures of Venetian life, equally vigorous, luxurious, and picturesque.

The examples of this master, in England, are not few; but, to gain a full idea of his genius, the student must visit Venice. In the Marquis of Westminster's gallery the student will find a "Virgin and Child," "The Annunciation," and a smaller "Marriage at Cana." In the Duke of Sutherland's, "Europa," "Love and Venus," "Christ and his Disciples at Emmaus," "Dead Christ, supported by Angels," "Marriage of St. Catherine," and a "Venetian Noble and Bishop." In Lord Ellesmere's, "The Judgment of Solomon," and "Venus bewailing the death of Adonis." And Mr. Rogers possesses a "Mary Magdalen anointing the feet of our Saviour." In the Dulwich Gallery we have a "St. Catherine," an "Adoration of the Magi," and "A Cardinal bestowing his Benediction." At Hampton Court is another "Marriage of Saint Catherine," another "St. Catherine," another "Annunciation," another "Adoration of the Wise Men," and "The Toilet

of Venus." And, in the National Gallery, we have "The Rape of Europa," and "The Consecration of St. Nicholas." At least fifty examples of this master are to be met with in our private and public galleries.

The successors of Paul Veronese went a step lower in the social character of their delineations; and among these the family of Da Ponte, better known by the name of the place in which they resided—Bassano, sought to give transcripts of nature that were almost Dutch in their imaginative reality. Giacomo da Ponte, who was born in 1510, and flourished till 1592, painted, assisted by his four sons, Francesco, Giambattista, Leandro, and Girolamo, various scenes of rustic life, to which religious or classical titles were given, with about equal discrimination. We possess at least fifty pictures by this family. The Dutch feeling for art was observable in the frequent introduction of kitchen utensils, and the avoidance of those parts of the figure which a painter of more refinement would have carefully delineated. Nevertheless, their pictures possess striking merit as studies in colour; and, occasionally, are not without claims to invention. "The Good Samaritan," by Fancesco, and the "Rich

Man and Lazarus," by Giacomo Bassano, are in the possession of Mr. Rogers. The "Descent from the Cross," in the possession of the Marquis of Lansdowne; "Moses in the Burning Bush," and "the Virgin appearing to a Shepherd," by Giacomo, in the gallery of the Duke of Devonshire; "Christ bearing the Cross," belonging to the Earl of Leicester, the "Beasts entering the Ark," and the "Presentation to the Temple," by Giacomo, in the gallery of the Duke of Sutherland, are meritorious pictures of their kind. The Marquis of Westminster possesses the "Adoration of the Shepherds." At Hampton Court we have by Giacomo, "Our Saviour in the house of the Pharisee," "Jacob's Journey," "The Deluge," the "Assumption of the Virgin," a "Holy Family," "The Deluge," "The Good Samaritan," "Worshipping the Host," and four anonymous portraits. By Leandro, the Duke of Sutherland possesses a "Fête Champêtre;" the Earl of Ellesmere, a "Last Judgment;" Hampton Court, a "Portrait of a Venetian Sculptor;" and the National Gallery, "The Building of the Tower of Babel." "Christ driving the Moneychangers out of the Temple," by Giacomo Bassano, is also in the National Gallery.

Of later Venetian painters, Giavani Palma was born in 1544, and died in 1628; he painted Scriptural subjects with ability, though in too mechanical a spirit. At Hampton Court may be seen his "Dying Magdalen;" his "Entombment" is in Sir A. Campbell's collection; and the Duke of Hamilton possesses an Allegory painted by him. Giovanni Contarini, an imitator of Michael Angelo, and Carlo Ridolfi, an historical painter of considerable pretensions, were his successors.

Still more recent were ANTONIO CANALE (CANALETTO), and his nephew, BERNARDO BELLOTTO, celebrated for their Venetian views. Of Canaletto's paintings we possess innumerable examples; there are nearly fifty at Windsor Castle, three in Sir John Soane's Museum, four in the National Gallery, three in the possession of the Marquis of Lansdowne, two in the gallery of the Duke of Sutherland, and one at Hampton Court. Guardi, his pupil, painted subjects of a similar kind, with a pleasing effect. There are also several of his works in this country—"The Bucentaur," in the possession of the Marquis of Lansdowne; a "View of the Grand

Canal, Venice," in the gallery of the Earl of Ellesmere; and the "Portico of the Doge's Palace," in that of the Duke of Sutherland, are among the best.]

CHAPTER VI.

THE LOMBARD OR MILANESE SCHOOL,

COMPRISING MILAN, PARMA, MODENA, MANTUA, ETC.

Andrea Mantegna — Correggio — Il Parmegianino — Lanfranco.

THE history of the Lombard school of painting is very little known. When art was displaying the greatest brilliance in other parts of Italy—whilst Rome, Florence, Venice, and Bologna preserved every tradition of their schools, noting each circumstance connected with them, and marking the succession of their great masters—Lombardy, divided into a number of small sovereignties, offered but little interest to curiosity, and seldom drew upon herself the attention of the traveller, the artist, or the man of letters. Mantua, Milan, Reggio, Cremona, Padua, Parma, Modena, each town, in fact, had its own distinct school; and we may easily imagine that neither productions nor reputa-

tions could extend far in so narrow a circle. From these different schools, however, there arose several eminent artists, whom we cannot avoid mentioning.

At Milan, we find first, the sublime Leonardo da Vinci, director of the school of drawing, who, by the principles he there developed, by his counsels, and by his example, exercised a great influence over the Lombard artists. Next to this great painter immediately appear Bernardo, generally called Liuni; Gaudenzio Ferrari, Andrea Salaino, and Andrea Solario; then come Andrea Mantegna, chief of the Mantuan school, and the divine Correggio, whose genius alone would have been sufficient to render the school of Parma famous. To this school also belong Il Parmegianino and Lanfranco, the painter of cupolas.

Ferrara, whose sovereigns were remarkable for their love of display and for the protection they extended to men of genius—Ferrara, which gave birth to Ariosto, was also destined to see the arts flourish within her bosom. The most distinguished painters of this school were Galasso Galassi, who, in 1404, painted several subjects of the Passion to adorn the church of Nuzzata, at Bologna; Benvenuto Tisi, called

"Il Garofalo;" Dosso Dossi, and his brother, Giovanni Battista.

Although we do not find among the Lombard painters a similarity of style, they have, notwithstanding, a peculiar colouring common to them all, which serves sufficiently to distinguish them. It is in the science of chiaroscuro, that science which plays so great a part in painting, that the Lombards dispute with the Venetians the palm for colouring.

ANDREA (surnamed Il Mantegna), born at Padua in 1430, was the pupil of Squarcione. His first painting, finished at the age of seventeen, appears to have been executed by a master already well practised in his art; it was placed in the church of St. Sophia. Squarcione was so charmed with his pupil's disposition, that he adopted him as his son, and continued affectionately attached to him, even when he had become the son-in-law of Jacobo Bellini, his rival in painting. The second work of Andrea was the "Martyrdom of St. James," which is open to the reproach of negligence in the expression and of nicety in the disposition of the figures. The bitterness with which Squarcione railed at the defects of his

pupil, determined the latter to adopt a more dignified style; a reform to which the Bellini greatly contributed by their counsels.

After having finished, for the church of St. Justin, his painting of the "Apostle St. Mark writing the Gospel," in which he displayed increased purity in the outlines and beauty in the forms, and expressed on the countenance of the saint the meditation of the philosopher and the enthusiasm of inspiration, Mantegna went to Venice. Here Andrea made rather a long stay, which is evident from numerous paintings he executed, distinguished by that suavity which characterizes the Venetian school. From Venice he went to Verona, where he painted several remarkable works.

He was afterwards commissioned by the Marquess Gonzaga, Lord of Milan, to adorn his palace of San Sebastiano. That magnificent prince, charmed with the talent of the artist, became his Mecænas. Not content with having granted him his friendship and loaded him with favours, he presented him with a country house, as well as a farm, near Milan, and bestowed upon him the title of knight. The fortunate Mantegna executed,

in the palace of his protector, a series of paintings representing the triumphs of Cæsar, which Venice looked upon as his *chefs-d'œuvre*, and which are still preserved at Hampton Court Palace.

The fame of the painter having spread throughout Italy, Pope Innocent the Eighth begged of the Marquis of Mantua to persuade him to go to Rome. Such an invitation could not but flatter the self-love of Mantegna. He accordingly started for the capital of the arts, where the numerous and splendid productions of the great masters contributed very much to develop his talent. From that moment his style was continually improving; and the chapel which he painted in the Vatican, by order of the Sovereign Pontiff, still excites general admiration, although much injured by the ravages of time.

Mantegna returned to terminate his career at Mantua, and died in 1505, at the age of sixty-six. Although he had laboured much, his works are nevertheless very rare in public galleries. The Museum of the Louvre possesses four.

Mantegna did not distinguish himself less as an engraver than as a painter. The first of

these two arts received from him great and numerous improvements; and some Italian authors even attribute to him the invention of steel engraving.

[Andrea Mantegna "was a painter," we are assured, "whose influence, direct and indirect, affected almost all the schools of Italy."* In him the master's love of the antique became a passion, that made its power manifest in every composition he undertook. Possibly his figures may not always be acceptable to the art-student, from their too dramatic action; but they are unquestionably human, and possess the characteristics of life. A group of genii, in the saloon of the Castello di Corte at Mantua, bearing an inscribed tablet, is remarkable for its reality. His great work, the series at Hampton Court, is a noble illustration, designed with the most elaborate classical study; a triumphal procession of Julius Cæsar, which was intended for the decoration of a saloon in one of Gonzaga's palaces. Remarkable as this work undoubtedly is for design, the frescos painted by the artist, associated with other scholars of Squarcione, in the church Degli Eremitani, at Padua, illustrating the life of St.

* Kügler.

Jacob, and the history and martyrdom of St. Christopher, excel it, in the opinion of trustworthy authorities. And an altar-piece, representing a Madonna surrounded by saints, with Francesco Gonzaga and his wife on their knees returning thanks for the victory over Charles the Eighth, of France, in 1495, thence called the "Madonna della Vittoria," and now in the Louvre, is looked upon as his master-piece. Indeed, it is but justice to say, that, considering the period in which he flourished, Andrea Mantegna was a great painter, a learned scholar in antique forms, and ardent worshipper of the beautiful. He painted with almost equal excellence sacred and classical subjects: his altar-piece in the church of St. Zeno, in Verona, a Madonna enthroned with angels, with saints on each side; his "Judith," at Wilton; and "St. Michael slaying the Dragon," are many instances of the former; and his "Triumph of Scipio," in Mr. Vivian's gallery in London, is a fine example of the latter. Other examples are in the possession of the Duke of Hamilton, Mr. Labouchere, and in the Liverpool Institution.]

ANTONIO ALLEGRI, surnamed Correggio, was

born in 1494, at Correggio, an obscure suburb in the duchy of Modena, and belonged to an indigent family. Time has preserved to us no precise account of the early years of this great man, who appears never to have enjoyed any childhood, and whose first attempts were master-pieces. It therefore becomes impossible to give any account of the gradual progress of this rare genius, or say what contributed to assist or to obstruct it. Nothing is known either of his principles or of his general mode of acting. Without giving credit to the fables and romances with which the secresy of his austere life inspired critics and commentators, we shall admit, as a truth, that the young peasant of Correggio formed himself solely by observation and by practice.

According to Vasari, Correggio was of a timid and melancholy disposition; and in order to maintain his numerous family, he practised his art at the expense of his health, and in the midst of continual fatigues. No difficulty could stop him, as is proved by the numerous figures he completed in the great tribune of the cathedral at Parma. In reward for these magnificent works, he received, from the monks who employed him, a little money,

some sacks of wheat, and some loads of wood. In addition to the daily privations he had to undergo, he was sometimes obliged to endure the insolence of the subalterns of the convent. It was probably one of those trials, so galling to self-love, that made him exclaim, after contemplating a painting by Raphael, "Anch' io son pittore"—"And I also am a painter."

Correggio may be called the regenerator of painting in Lombardy. Without ever having left his country, without having directed his studies towards the sublime beauties of antiquity, or to the *chefs-d'œuvre* of modern art, this extraordinary man produced works of marvellous genius. If he had been permitted to visit Rome, he must have reached the limits of his art. No painter has ever surpassed him, or so perfectly united the *relievo* and the *morbidezza*, as the Italians call it; so delicate were his carnations, and so well did he know how to give grace and elegance to all his works. His rare talent, in the art of chiar-oscuro, recalls the vague and delicious impressions of melody.

Antonio painted successively, at Parma, the cupola of St. John, and that of the dome of

the cathedral. In the one, he represented the "Ascension of Christ;" in the other, the "Assumption of the Virgin," the most beautiful and the largest compositions which he has executed. Besides these his most celebrated paintings, are his famous "Night," which, next to the "Virgin" of Raphael, is the most perfect ornament of the gallery at Dresden. The "Nativity of Christ," "Jupiter and Io," "Leda," "Antiope asleep," "St. Jerome," the "Marriage of St. Catherine," the "Magdalen," and a "Holy Family," all remarkable for the dominant qualities of the painter; a rich arrangement in composition, flowing draperies, fresh and vigorous colouring, and heads in which refinement of expression is united to most exquisite beauty and attitude.

Nature, though delighting in so rare a genius, too early arrested its progress. Antonio received for his gigantic work of the cupola of Parma, the price which was accorded to Raphael for a single figure in the Loggie of the Vatican, exchanging his painting of "Christ in the Garden" for four crowns in money. While consecrating the greater portion of his salary to his art, he beheld his misery in-

crease every day. It is related, that having received at Parma, in brass money, a sum of sixty crowns as the price of a fresco, in which the full splendour of his genius was displayed, he was desirous of hastening with it to his impoverished family, by the members of which he had long been anxiously expected, and set off on foot, with the load, under a burning sun. On his arrival, overcome with fatigue and heat, he drank eagerly a draught of cold water, and went to bed in a state of violent fever, which terminated his existence. He was scarcely forty years of age when he died.

[Such statements of Correggio's poverty and death, rest on no authority. He might not have been rich, but could not have been so miserably poor as Vasari has represented him.

His early compositions were formed upon the style of Leonardo da Vinci; but, subsequently, he developed a manner of his own, which was not less admirable. Although tenderness and grace prevailed in his forms, he appears to have painted, rather with a view to display the talent of the painter than the skill of the draughtsman. He evidently studies to produce the most harmonious combinations and contrasts of colours. He delights in

difficulties of light and shade, and marvels of fore-shortening. And, although his genius is equal to the highest efforts at expression, the prominence given to certain effects would intimate that the source of his strength lay more in the palette than in the imagination. There is, however, no denying him the credit of being one of the great pillars of Christian Art—his religious personages being so delicately spiritualized, as to satisfy the most exacting judgment. The same praise is due to his illustrations of Classic Art, for he could as thoroughly enter into the character of a Venus as into that of a Madonna. In truth, divine as have been some of his scriptural, some of his mythological compositions have been as intensely pagan. Possibly, this may be accounted for, by the increasing demand for classical illustrations, which had now become as strong in religious as in lay communities. There was a remarkable instance of this in the commission Correggio received to paint the saloon of the Abbess of the Convent of St. Paolo, in Parma, in the year 1518. The result was one of his most beautiful works, representing on the wall of the apartment, Diana returning from the Chase, in a chariot

drawn by white stags, wearing drapery of the thinnest fabric and scantiest dimensions; whilst, on the ceiling, were Groups of amorous Genii, gathering fruit from the vine-branches which encircled them, or carrying emblems of the Chase; while, beneath, were lunettes, with such mythical subjects as the Graces, the Fates, Fortune, and Satyrs; certainly, a strange decoration for an apartment intended for a community of nuns.

He was so successful in the treatment of some mythological subjects as to become offensive. One of his pictures was defaced by a princely connoisseur, on this account. His Madonnas and Holy Families are very much prized. Indeed, his Christian pictures are a great attraction in every collection. An early production, containing full-lengths of "St. Peter and St. Anthony of Padua, the Magdalen and St. Margaret," is in the collection of Lord Ashburton, who also possesses a "Madonna and Saints" by the same hand. A later and finer work is "Christ on the Mount of Olives," in the gallery of the Duke of Wellington. The "Ecce Homo," in the National Gallery, must always rank among his highest efforts. "The Holy Family," known as "La Vierge au

Panier," in the same collection, is full of exquisite feeling. "The Education of Cupid," is an instance, to which we have already referred, of the artist's success in treating classical subjects. In the same collection we boast of, "A Christ on the Mount of Olives," and a "Study of Heads of Angels;" copied from frescos, and in the gallery of the Duke of Sutherland, there is an example still more opposite, being a glowing "Landscape, with laden horse and mule and their drivers," painted in a most vigorous manner, originally executed as a sign for an inn, in which the painter had run up a score, he could discharge in no other way. An "Infant Christ, with heads of the Virgin and Mary Magdalen," probably a copy, is in the same gallery. The Earl of Ellesmere possesses a second "Christ crowned with Thorns." A third is in the collection of Earl Cowper; and the Marquis of Westminster's gallery contains a "Holy Family," in a landscape. Other examples are in the galleries of Lords Ward and Carlisle, and Colonel Wyndham.]

FRANCESCO MAZZUOLI, surnamed IL PARMEGIANINO, was born at Parma, in 1503. He

was one of a family of painters; for his father and his two uncles, Pietro Flavio and Michael Mazzuoli, exercised the same profession. He was yet a little child when he lost the author of his being; and his two uncles, whose affection he had gained by the gentleness of his disposition, remained charged with the care of his education. He showed, at an early period, the vocation for which Providence had organized him; for, hardly did he know how to hold a pen, when he was seen to occupy himself in painting, as it were by instinct, the objects which particularly attracted his attention. His uncles, astonished by his prodigious talents, made him at first work in their studio; he then perfected himself by taking as his model the incomparable Correggio. The early drawings of Francesco were so successful, and his progress so rapid, that, at fourteen years of age, he painted his famous picture of "The Baptism of Jesus Christ," which is full of striking beauties.

The fame of the young artist was already great, when the French invasion, in 1520, brought Prosper Colonna and his army under the walls of Parma. Francesco and his uncles, in order to escape the disasters which war

brings in its train, took refuge at Vadiano, a village in the duchy of Modena. They could, in that peaceable retreat, continue to give themselves up to their studies; and Francesco then painted two pictures in distemper, "The Branding of St. Francis," and the "Marriage of St. Catherine;" paintings which did him the greatest honour, and still retain all their celebrity.

After the war, he returned to Parma, and completed, with satisfaction to himself, several pictures which he had left unfinished.

It was at this epoch of his life, that the great celebrity and the sublime genius of Correggio fascinated Francesco, and inspired him with the desire of imitation. Having this admirable example before him, he painted in oils, for the Observantine Monks of Parma, a "Holy Family," and a "St. Bernardine," of the highest finish. The resemblance of his style to that of Correggio, and the docility with which he accommodated himself to every idea of the great painter, caused him to be selected by this master, to assist in the decoration of a chapel, near the celebrated cupola which he was painting for the church of San Giovanni, at Parma. Francesco, however,

became aware that he had undertaken a work not in accordance with the nature of his talent. His consciousness of his own strength, fortunately made him abandon a style in which he would never have attained perfection, to adopt one in which he was certain to encounter no rival.

He was then but nineteen years of age, and his fame had already spread beyond Lombardy. Far from allowing his mind to be discouraged by the idea that he lived in the age of Michael Angelo, of Raphael, of Giulio Romano, of Titian, and of Giorgione, he conceived the noble ambition of seeing his name shine in the first rank, amongst these illustrious masters; and he travelled through Italy to study their *chefs-d'œuvre.* Having arrived in Rome with one of his uncles, he hastened to place under the eyes of the Pope's Minister three paintings, he had purposely brought from Parma, to give an idea of his talent. The prelate, sufficiently a man of taste to appreciate the genius of Parmegianino, presented him to Clement the Eighth, who, in his turn, was struck with wonder on seeing so young an artist possessed of so much talent. While admiring his works, he addressed him in the

most flattering terms, and commissioned him at once to complete the decoration of the Hall of the Pontiffs, at the Vatican.

Parmegianino there executed his painting of "The Circumcision," so remarkable for the skill with which he has distributed the light and shade. At the sight of this beautiful production the Pope was enchanted; and, considering it one of the most precious works he possessed, accorded it a place in his gallery.

Parmegianino lived, honoured and beloved, at Rome; where he had created for himself a new style, while imitating Michael Angelo and Raphael; when a great event occurred to interrupt the course of his studies. In 1527, the pontifical city was taken by storm, by the undisciplined bands of the Constable de Bourbon; and the painter nearly perished during the sacking of the capital of the arts. Shut up in his studio, he was so profoundly occupied in the painting of a "Holy Family," that he was entirely ignorant of the frightful scenes which were taking place near him. A troop of German soldiers, intoxicated with wine, and thirsting for blood, rushed into his studio with torches in their hands, after having broken open the door. The artist, without allowing

himself to be disturbed by this sudden irruption, continued his work; and he must have been slain, had there not been, among these violent men, one who experienced a sudden impulse of admiration on beholding the beautiful compositions of the easel.

"Give me," he said, "some of your drawings, and I will save you from the fury of my comrades."

"Willingly," replied the painter, and he at once satisfied the demand of his protector. A guard was immediately placed in his house, which by that means was preserved from pillage. As soon as he was able, however, he quitted Rome with his kinsman, but on their way they again met a troop of plundering Germans. They arrived at Bologna in the utmost distress, having been stripped of everything.

Francesco soon found a resource in the variety of his talents. For a long time he had given himself up to engraving, and had even obtained success in this new branch of his art; he began to engrave in light and shade on some small blocks, and exhibited so much talent that he sold the impressions almost for what he chose to ask. When he had gained

as much as he required to pay his expenses, he again took to painting; and executed several works, in which he sustained his reputation. He painted successively a "St. Roche," and a "Conversion of St. Paul," for the church of San Petrona; and, when Charles the Fifth came to be crowned at Bologna, he painted, from memory, the portrait of that Emperor; having only seen him at a state banquet.

After staying several months at Bologna, Parmegianino began to rebuild his fortune; when a fresh disaster came upon him. An artist, whom he employed in his studio, robbed him of his plates, his engravings, and his money. Thrown into despair by seeing himself pursued with such perseverance by misfortune, he returned into his own country; where he was received with the most lively demonstrations of regard. He soon had more commissions proposed than he could accomplish. It was then that he painted, for the church of Santa-Maria-della-Steccata, his famous "Moses," and then commenced a group of "Adam and Eve," which he did not finish, although he had received the price for it beforehand. Whilst employed upon it he

suddenly displayed a great fancy for alchemy, and passed his days and nights in seeking for the philosopher's stone. His crucible having devoured his last farthing, he did not hesitate to sacrifice to his mania things the most necessary to his comfort. When his ruin was accomplished, and his health injured, the monks, who had paid him for the decoration of the chapel, exacted that he should fulfil his engagements; but he was so disgusted with his art, that he preferred being put in prison to resuming his pencil.

Having found the means of escaping, he fled to Casal Maggiore; where, in order to earn his living, he painted a "Virgin" and a "Death of Lucretia," which is esteemed his master-piece. But his monomania shortly took possession of him; he began to avoid all society, and returned to his chimæras. A prey to languor and gloomy melancholy, he died, at thirty-seven years of age; precisely at the same age as Raphael, whom he had never ceased to keep before him as his model.

He was universally regretted; not only as one of the lights of his art, but as one of the most skilful engravers of his time. The museum of the Louvre contains two paintings

by this master,—a "Holy Family," and a "St. Marguerite caressing the Child Jesus;" in which it is impossible not to admire that grace and majesty which are the peculiar characteristics of Parmegianino's genius.

[Parmegianino, though, in some respects, an attractive painter, indicates in his works the decline of art. His mannerism often becomes affectation, and while closely imitating the grace and harmony of Correggio, he missed his truthfulness and vigour. In compositions that demanded high executive powers we must be content with a Correggio at second-hand; in portraiture, however, he exhibited resources of his own that fully support his claim to rank among the best artists of Italy. We possess one of his early pictures in the National Gallery—a large altar-piece, representing "John the Baptist appearing to St. Jerome, with the Madonna in the sky," a very good example of his style. In parts, at least, it is not unworthy of the model he appears always to have had before him. At Hampton Court we have a Female Portrait; at Windsor Castle, three Male Portraits; Lord Ellesmere possesses "A Virgin with Christ," "St. John and the Magdalen," and a "Cupid shaping his Bow;"

the Duke of Sutherland, an "Adoration of the Shepherds," and a Male Portrait; the Marquis of Westminster, "A Study for the Vision of St. Jerome;" and Miss Rogers, a "Virgin and Child." Other examples are in the possession of the Duke of Devonshire, Mr. Harford, Mr. Miles, and Mr. Baring.]

GIOVANNI LANFRANCO, like most artists who have created a name for themselves, was born in rather a humble station of life, at Parma, in the year 1581, and when scarcely emerged from childhood was compelled to enter the service of Count Horace Siotti, at Piacenza, under whose roof he first exhibited his taste for drawing. He was incessantly seen sketching various subjects on the walls, as if his expanding genius found itself in too narrow a field on paper. A kind of fresco with which he one day decorated his own apartment, and which he executed with charcoal and white chalk, attracted the attention of his master; who, in order to procure for him the means of giving himself up to his artistic tastes, placed him in the studio of Agostino Carracci; under whom, after having made sufficiently rapid progress, he proceeded to Parma to study

Correggio's beautiful paintings of the cupola. It was here that he acquired that bold manner, and that habit of distributing a great quantity of light over his paintings, which he has exhibited in all his great works. He had scarcely attained his twentieth year, when death took from him his first master, whom he cherished as a father.

Deprived of a protector, he left for Rome, where he continued his studies under the direction of Annibale Carracci, the brother of Agostino, then occupied in painting the celebrated Farnese Gallery. Lanfranco greatly assisted him in several portions of this stupendous work. The first paintings in fresco he executed on his own account, a short time after his arrival in Rome, were several compositions that Cardinal Samesse, charmed with the facility of his pencil, had ordered. At the death of his second master, Lanfranco returned to Parma, and remained there two years; after which he made another visit to Rome, where he established himself, and was entrusted with several great works, that increased his reputation.

We will not follow this prolific painter to all his undertakings, whether in the church of

St. Augustine; at Santa Maria Maggiore, or at Monte Cavallo, by order of Pope Paul the Fifth. We will merely remark, that his rare talent led to his being selected by the Theatine Fathers, to paint the famous cupola of their church, Santa-Andrea-della-Valle.

This grand composition, in the completion of which the artist employed more than four years, forms an epoch in the history of art. On the ceiling of the cupola is represented heaven in all its glory; the principal light, which comes from the figure of Christ placed in the centre of the dome, scatters its rays with dazzling brightness on all the groups; in fine, all the figures of the different circles are distributed with such admirable ability that they appear of a natural size, although those of the first circle are more than twenty feet in height.

After having adorned several churches and palaces in Rome with his paintings, Lanfranco travelled in Italy, and was everywhere received with enthusiasm. He worked at Naples, there succeeding Dominichino, and obtained great reputation for his cupola of "Il Gesu," and that of the "Treasury of San Lanaro," when he was obliged to return to Rome, to

assist at the ceremony of taking the veil by one of his daughters. The insurrection which drove the Spaniards from Naples in 1646, having prevented him from returning to that city, he remained at Rome, and undertook the great works of San Carlo die Catinari. These paintings being finished, they were exhibited on the 27th of November, 1647, the day of the *fête* of the saint. But Lanfranco had not the good fortune to enjoy his triumph; he died that very day, at the age of sixty-six.

Lanfranco may be considered as one of the Titans of painting. This celebrated pupil of the Carracci, not being able to confine himself exclusively to the style to which his master had accustomed him, succeeded in striking out a new path for himself. Works of an ordinary size were not sufficient to satisfy his ambition; he required the most elevated edifices to afford space for the expansion of his genius, and it is "in the vault of heaven," to use his own expression, that he has finished his works. But, though Lanfranco thought colossal figures alone worthy of his pencil, he nevertheless preserved the purity, the grandeur, and the dignity which he owed to the excellent principles of the Carracci.

Although he did not acquire as much fame by his smaller paintings, he executed some that were very fine; which would have been sufficient to have established the reputation of any other painter.

Few artists have acquired so much celebrity and honour as Lanfranco; he was knighted by Pope Urban the Eighth, and acquired abundant wealth, but found the best recompense for his perseverance and his fatigues in the bosom of his family,—a virtuous wife and respectful children, uniting poetical with musical taste, flung their attractions over his existence.

[Lanfranco belongs to the second rank of Italian artists; his compositions are often pleasing, but illustrate the decline of art. In them artistic ingenuity takes the place of elevation and invention. Modern critics place him in the eclectic school of the Carracci, who formed his taste; here he fills the position of a link between the schools of Milan and Bologna. The Earl of Ellesmere possesses his "Vision of St. Francis," and at Hampton Court there is a head of St. Jerome, and in another picture the heads of St. Peter and Judas. Mr. Harford and Lord Exeter also possess examples of this master.]

CHAPTER VII.

THE BOLOGNESE SCHOOL.

The Carracci—Dominichino—Guercino—Guido Reni.

THE Bolognese school appears to be an extension, it may even be said to be the most prominent point, of the Lombard school. From the thirteenth century a great number of Madonnas are mentioned, painted by Guido Ventura and Ursone; and in the following century similar paintings, but of a style not seen elsewhere, were found preserved at the Institute of Bologna and at the Palace Malvesi; they were the productions of workers in mosaic or of miniature painters. Among these last must be distinguished Oderigi di Gabbio, immortalized by Dante; his pupil, Franco, the first who opened a schóol at Bologna; Vitale, Jacopo, and Cristoforo Simone, whose

paintings are seen at the Madona de Mezzarata.

When Raphael appeared as head of the Roman school, Bologna also possessed a painter very remarkable for his talent and peculiar style—Francesco Raibolini, surnamed Francia, to whom the painter of Urbino dedicated his painting of "St. Cecilia," while requesting him to correct any fault which he might find in it. [The "Virgin enthroned," and the "Pietà," in the National Gallery, are interesting examples of this master. A "Madonna and Child," in the collection of Lord Ward, is equally worthy of study. Other paintings by this artist are in the collections of Sir Frankland Lewis, Messrs. Rogers, Munro, and Labouchere, Lord Northwick, and at Hampton Court. By his son, Giacomo, Lord Ward, Lord Northwick, and Sir Alexander Campbell possess examples.] Numerous artists sprung from the studio of Francia, but none of them acquired his celebrity. The Bolognese school then abandoned the path which Francia had opened for it, and began gradually to decline. It still, however, produced some clever painters, amongst whom we shall merely mention Giulio Bonone.

The eminence of Bolognese painting dates

in reality but from the Carracci. "The school founded by these great painters," says a modern writer, "did not succeed in attaining the splendour of the great days of Michael Angelo, of Raphael, of Titian, or of Correggio, but it profited by all that which preceding schools had produced. It presented a collection of studies which substituted the charm of a harmonious and complete *ensemble* for a powerful originality. The knowledge of composition, of drawing, of colouring, and of chiar-oscuro, unite to cast a halo over a school rendered illustrious by Lodovico, Annibale, and Agostino Carracci; by Dominichino, Zionello Spada, Guercino, Albani, and Guido Reni."

After these stars had set, the school again acquired a certain degree of brilliance by the reputation of Francesco Brizzio, Carlo Leoni, Cignani, and the landscape painters Diamantini and Grimaldi; but subsequently the shadow fell upon art in Bologna, which in course of time darkened into night.

One of the most remarkable peculiarities in the history of painting, is a fitness for long and tedious studies in art, often apparently inherited by several generations of the same name. There is scarcely a school which does

not present at least one example of this. France can boast of the Vernets, who have for more than a century been in possession of the highest eminence in different styles; Venice, of the Bellini, whom we have already mentioned; and Bologna, of the Carracci, who have acquired a well-merited celebrity from the immense influence the family exercised over their epoch.

The great era for painting had passed away. Leonardo da Vinci, Michael Angelo, Raphael, and Titian, while attaining by different roads the limits of the art, had only bequeathed discouragement to their successors. These, absorbed in the barren contemplation of the *chefs-d'œuvre* of the great masters, followed in their footsteps, but with difficulty, and vainly strove to revive in their compositions the spirit of their illustrious predecessors. They only succeeded in imitating mechanically, and in exaggerating peculiarities, without being able to create a resemblance. If the sensation produced by Andrea del Sarto and by Correggio be excepted, genius and faith appear to have altogether deserted beautiful Italy. Then arose a great painter, to whom it was reserved to understand the state into which painting had fallen, dis-

cover the cause of its decadence, and conceive the means of its revival. This new reformer was Lodovico Carracci.

Lodovico Carracci, the son of a butcher, was born at Bologna, in 1555, and appeared at first more fit to mix colours than to use them. The slowness, however, with which he was reproached, was not the result of a limited understanding; it was merely the consequence of his persevering efforts to extricate himself from the difficulties placed in the way of painting by the wrong direction which the student was made to take. He disliked the ideal, then so much sought after by the painters of his day, and wished for nothing beyond the imitation of nature. As if he knew beforehand the part he would be called upon to play, he began by visiting the different schools of his country; in order to become acquainted with and understand the causes of these defects. He spent some time at Venice, where he painted under the direction of Tintoretto; at Florence, where he studied much under Andrea del Sarto, and took lessons from Passignano; and at Parma,

where he admired Correggio, without imitating him.

On his return to his native city, he conceived the project of founding a new school; but as it was necessary to encounter the tediousness of routine and the persecutions of envy, he required pupils who could, in a short time, become masters, and who would assist him in teaching, and as apostles of art become the exponent of the new religion. This support his instinct made him seek for in the bosom of his own family. For a long time he had observed the rare intelligence of his young cousins, Agostino and Annibale: the first of whom was apprenticed to a jeweller, whilst the second was intended for the trade of a tailor, which had been that of their father. He induced them to abandon their business, in order to embrace the profession of painting, and sent them to study at Parma and at Venice. No men ever differed more from each other, both in character and in natural disposition, than the two brothers.

"Agostino," says the judicious Lanzi, "who had cultivated literature, was continually with men of learning, and there was no science with which he was not in some mea-

sure acquainted. By turns philosopher, mathematician, and poet, he was also distinguished for the elegance of his manners and for the *finesse* of his repartees. Nothing in him recalled the habits of the vulgar. Annibale knew how to read and write, but his education extended no farther. A certain natural shyness rendered him taciturn; and when it occurred to him to speak, he was usually disposed to make use of the language of malevolence, of dispute, and of bitter raillery. When the two brothers had taken to painting, their opposite dispositions were again brought into play: the first, timid, slow in decision, and difficult to please, saw no obstacle which he did not strive to grapple with and to overcome. The other, like most artizans, was a quick workman, but unwilling to spend much time or thought; and endeavoured, by every means, to escape from the difficulties of the art, to follow the beaten roads, and to do much in a small space of time.

When Agostino and Annibale had returned to Bologna, the three cousins felt the necessity of uniting their talents so as to be able successfully to encounter opposition. Their first works excited indignation in all the

masters of the old school, who, provided with diplomas, and celebrated in cotemporary poetry, passed in their city for the pillars of art in Italy. The young painters were so alarmed and so disappointed by the disturbance they had provoked, that they thought for a moment of abandoning their projects; but Annibale, who was the most determined of the three, insisted on despising the humiliations with which they had to contend, and on opposing, to the enervated productions of the old painters, other works, executed with vigour, in which a faithful imitation of nature should be observed.

It was at that time that they opened, in their own house, an academy which received the name of *Academia degli Incamminati*: this expression, which has no equivalent in our language, signified the movement, the progress, they proposed to direct. They furnished their academy with casts, designs, and engravings; they joined to it a school for the study of the living model, one of anatomy, and one of perspective; they then directed their pupils with zeal and with gentleness. The violence of the character of Denis Calvaert, a Flemish painter, established at Bologna, who

struck and even frequently wounded his pupils, contributed greatly to augment the number of those who frequented the new academy. Guido, Albani, and the timid Dominichino, soon fled from the brutality of their foreign master, and took refuge in the establishment of their countrymen.

When the Carracci had fulfilled their mission as reformers, when they had proclaimed, in Italy, the principle of independence in the arts, they closed their school and then separated. The ambition of Lodovico and of Agostino was satisfied; but Annibale, inflamed by that sacred fire which animates great men, did not wish thus to limit his success. Desirous of being acquainted with the master-pieces of Raphael, and the fine models of antiquity, he quitted Bologna, and undertook a journey to Rome, under the protection of the Duke of Parma, who recommended him to Cardinal Farnese. Having brought with him a picture of Saint Catherine, he presented it to the Cardinal, who was so satisfied with it that he wished to employ the talent of the painter to decorate the gallery of his palace. Annibale associated himself, for this great undertaking, with his brother Agostino

and with Dominichino, whose co-operation he requested.

He spent nine laborious years in completing this famous gallery, where he painted, in fresco, most of the mythological tales related by Ovid; and where he displayed all that the perfection of painting, joined to the charms of poetry, can present. This splendid work, considered as one of the most beautiful ornaments of Italy, while procuring immortal renown for its authors, was, however, for Annibale, but a source of regret and of discouragement. He had flattered himself with the hope that so great an undertaking would have assured him a provision for his old age; but the courtiers of the Cardinal, whom he displeased because he was but little of a courtier himself, decided otherwise. By their advice the Cardinal paid him but meanly. What must have been the disappointment of the poor artist when he saw himself presented by the prelate, who was usually so generous, with the moderate sum of five hundred scudi? His surprize was so great, that it was impossible for him to say a word, not so much because of the smallness of the sum, as on account of the little importance which they attached to his work.

The courtiers were not even ashamed to propose that the Cardinal should deduct from the salary of the painter the expenses of his maintenance. Annibale, whose mind was great and noble, had not strength to bear this last injustice; his natural melancholy so increased, that it became impossible for him to give himself up assiduously to the practice of his art. Being incessantly tormented by his disgrace, and given up to the excess of his grief, the pencil seemed to fall from his hand, although he painted but for a few hours a day.

He retired to Mount Quirinalis, in order to be more at liberty, and to breathe a purer air. He undertook no further paintings; and, when any were commanded of him, he had them executed by his pupils. Solicited, however, with importunity, by Henriquez de Herrera, to paint the frescos of the chapel of San Diego, at San Giacomo of the Spaniards, he consented to undertake them; but he had only strength sufficient to compose the designs and to paint the cartoons; he requested Albani to execute them. The conclusion of this work occasioned a generous strife between the master and the pupil; the latter wished the great painter to enjoy both the honour and

the profit, but was compelled by him to receive the whole sum.

Annibale was of a frank and generous disposition, he was the enemy of flatterers, and the friend of virtue. He carefully avoided as much as possible the presence of courts, and found happiness but among his pupils; whom he loved, and with whom he was fond of associating even out of the painting room. His outward appearance, alone, strikingly contrasted with the elegant manners of his brother Agostino; who, always richly clad, took pleasure in the society of the great. It is related of Annibale, that in order to laugh his brother out of his foolish fancy, and to recall to him their common origin; he, one day, sketched his old father in his spectacles, threading his needle, with his mother holding the scissors; and that he sent this drawing to Agostino, who showed himself much hurt at it. From that moment he quitted Rome, and saw his brother no more.

Nothing being able to distract Annibale from his melancholy humour, he fell into such a state of languor, that the physicians advised him to go and breathe the air of Naples. He had sojourned only a short time in that city,

when, impelled by an overpowering desire to return, he rashly started for Rome during the great heats of summer, always so pernicious in that climate. That journey hastened his end. He died in the arms of his brother Agostino's son, on the 15th of July, 1609, at the age of forty-nine. His mortal remains were deposited near those of Raphael, in the church of the Pantheon, where he was interred with great magnificence. His pupils, the artists, and the literary men of Rome, were not the only persons who hastened to render him the last marks of respect; the people followed his funeral cortege in sadness, and silently mourned the loss of so great a genius.

Agostino Carracci had preceded his brother to the tomb. Unable to live cordially with Annibale, when he was near him, he could not bear the separation, when the other went to Rome; and retiring to Parma, he fell into a profound melancholy, which inspired him with habits of devotion not hitherto practised by him, and died in 1601, in the convent of the Capuchins. Lodovico Carracci survived his cousin ten years. Established at Bologna, which he had not ceased to enrich with his works, he died poor and regretted, in 1619.

[Art, according to the interpretation of the Carracci, consisted in a combination of the excellences of preceding artists, or, as expressed in a sonnet by Agostino, it should consist of the design of the Roman school—the action and management of shade of the Venetian—the stately colour of Lombardy—the terrible manner of Michael Angelo—the natural truth of Titian—the sovereign purity of Correggio, and the perfect symmetry of Raphael—the propriety and well-grounded study of Tibaldi—the invention of the learned Primaticcio—and a little of the grace of Parmigianino; but in place of such a variety of labour, he recommends the student to imitate the works of Niccolo dell' Abbate,* an artist

* "Chi farsi un buon pittor cerca, e desia,
Il disegno di Roma abbia alla mano,
La mossa coll' ombrar Veneziano,
E il degno colorir di Lombardia.

Di Michel Angiol la terribil via,
Il vero natural di Tiziano,
Del Correggio lo stil puro e sovrano,
E di un Rafel la giusta simmetria.

Del Tibaldi il decoro, e il fondamento,
Del dotto Primaticcio l'inventare;

of some celebrity, whose works are rare in England.

These distinguishing qualities in the great masters were regarded by the founders of the school as objects of study rather than of imitation. As the Greek sculptor combined the particular perfections of the most beautiful women to form an incomparable statue—the Carracci took the finest features of the rarest works of art to create a perfect picture. That they did not entirely succeed, is probably as much owing to the second-rate tendency of such a system of seeking merit at second-hand, as to the difficulty of following faithfully such various models, and the still greater difficulty of making them harmonize; that they did not entirely fail, was owing to the instructive tendency of so excellent a series of lessons, and the imitative talent it could scarcely fail to develope. The system might produce the highest kind of academical excellence, but as it furnished no provision for the quality essential to supremacy in art—Invention, it was

> E un po di grazia del Parmigianino,
> Ma senza tanti studj, e tanto stento,
> Si ponga l' opre sola ad imitare,
> Che qui lasciocci il nostro Niccolino."

not likely to create the highest class of painters. Fortunately some of the teachers, and some of the members of the school, could produce as well as repeat—and therefore, with much that is admirable merely as successful plagiarism, we have obtained a respectable contribution to the Italian gallery.

The finest pictures of Lodovico Carracci are at Bologna; several important ones are in England; seven in the possession of the Earl of Ellesmere: "The Descent from the Cross;" "The Dream of St. Catherine;" "St. Francis with two Angels;" "A Pietá;" "A Madonna and Christ, with St. Jerome, and Mary Magdalen;" and "A Marriage of St. Catherine." The Duke of Sutherland possesses two: "Christ crowned with Thorns;" and "A Holy Family." The Marquis of Westminster two: "The Vision of St. Francis;" and "A Holy Family." The Marquis of Lansdowne has "A Virgin and Child, with six Saints," of which Mr. Rogers possesses a repetition; and "Christ on the Mount of Olives." In the Dulwich Gallery we possess "St. Peter and St. Francis;" "The Death of St. Francis;" and "An Entombment of Christ." And in the National Gallery we have another "En-

tombment;" "Susannah and the Elders;" and another "Ecce Homo."

The paintings of Agostino are more rare: one in the Bolognese Gallery, "St. Jerome receiving the Sacrament before his death," and another in the Louvre, "The Infant Hercules strangling the Serpents," have been cited as fine examples. The Duke of Sutherland possesses his "Martyrdom of St. Bartholomew;" and in the National Gallery is a cartoon illustrating the "Triumph of Galatea," by the same hand. Other examples are in the Fitzwilliam Museum, Cambridge, and in the collections of Lords Carlisle, Northwick, and Suffolk, and Mr. Baring.

The most distinguished artist of the family was Annibale. He was a successful imitator, much after the fashion of certain modern architects, who erect a church copied from half-a-dozen distinct portions of different temples: as in his "Holy Family," in the Gallery at Bologna, where Paul Veronese supplies the "Virgin," Correggio the "Infant and the little St. John," Titian "St. John the Evangelist," and Parmegianino "St. Catherine." He, however, could be independent upon an occasion, and exhibit considerable mastery over expres-

sion, as in his picture of "The Dead Christ and the three Marys," in the possession of the Earl of Carlisle, who also possesses Annibale's portrait, a picture of a boy, a girl, and a cat, and two landscapes. His merit and demerit as a landscape painter, almost balance each other. Yet he is sometimes poetical, sometimes beautiful, and occasionally grand. In the National Gallery are two of his most successful attempts in this branch of art. Many of his works are in England. The Earl of Ellesmere possesses seven: "St. Gregory at Prayer;" "The Vision of St. Francis;" "Danaë;" and "St. John the Baptist;" "Christ on the Cross;" "Diana and Calisto." The Duke of Sutherland three: "St. Stephen receiving the Crown of Martyrdom;" "A Riposo;" and "A St. Margaret." At Windsor Castle is "A Holy Family" (Il Silenzio). In the Dulwich Gallery, "Virgin, Infant Christ, and St. John;" "Adoration of the Shepherds;" and a "St. Francis." At Hampton Court, "Tobit restored to sight;" "David and Abigail;" "A Virgin and Child;" and "An Act of Mercy;" their originality, however, is doubted. While in the National Gallery are nine examples of this master: "A Temptation of St.

Anthony;" "A Silenus gathering Grapes;" "Pan and Apollo;" "Cephalus and Aurora" (a cartoon); "Christ appearing to St. Peter;" "St. John in the Wilderness;" and "Two Landscapes." We must not forget the Earl of Suffolk's "Flight into Egypt," and his Male Portrait; the Marquis of Lansdowne's "La Procession du Sacrament;" and Mr. Rogers's "Coronation of the Virgin." Mr. Miles possesses five examples, Lord Northwick three, Lord Scarsdale two, Duke of Marlborough one, Mr. Wynn Ellis two, Mr. Baring three, Messrs. Holford and Munro two, Sir A. Campbell two. By Antonio Carracci, there is a "Virgin and Child," in the gallery of the Marquis of Lansdowne.]

DOMINICHINO, whose name cannot be mentioned without sympathy and admiration, was the first, the most celebrated, and the most unfortunate of the pupils of the school of the Carracci. He was born at Bologna, October 21st, 1581. His family name was Domenicho Zampieri; but the name by which he is chiefly known is that given to him by Lodovico Carracci, his master, "Dominichino" (little Dominick). His father, a simple shoemaker,

who, by success in trade, had been able to place himself in easy circumstances, had him instructed in the elements of literature, intending him for the priesthood, or for the medical profession; but, when he observed that the prevailing taste of his son was drawing, he renounced the projects most flattering to his ambition, and placed him in the studio of Denis Calvaert, who held the second rank in the school of Bologna; of which the Carracci were the chiefs. The Flemish painter, jealous of the vogue which his rivals enjoyed, and unwilling to forgive them for having taken from him Guido and Albani, expressly forbade his pupils to copy the new school. But the young Zampieri, whose natural taste inclined him to adopt the style of the Carracci, copied in secret the models interdicted him by his master, who surprised him one day in the act. From that time the trials of Dominichino commenced.

Calvaert did not cease to find fault harshly with all his drawing, and to predict that he would never succeed; he even once went so far as to strike him. The father of Zampieri, indignant at this treatment, withdrew him from the studio, and placed him with Lodovico

Carracci, who took him so much the more into his good graces, because he had suffered on his account.

Dominichino was not gifted with the rapidity of conception common to most geniuses; great application, a sustained power of observation, the love of study, and an ardent desire to succeed, stood him in lieu of this essential quality. The Carracci, having proposed an exhibition of their pupils' cleverest productions, in order to excite them to emulation, young Zampieri, always mistrustful of himself, declined to contribute to it; nevertheless, executed a design in secret. What was the surprise of his fellow pupils, when, on the day of the exhibition, they saw him, at the moment when the successful competitor was to be proclaimed, timidly advance towards the professor; and ask, in presenting his composition, whether he judged it worthy of admission! Lodovico Carracci, the only one who had till then entertained any hope of Dominichino, accepted his drawing with peculiar satisfaction; and, having compared it with the others, declared its superiority. The youthful artist, scarcely daring to raise his eyes, received with

modesty the prize and the praise with which it was accompanied.

Shortly after his first triumph, Dominichino formed a close intimacy with Albani, whose friendship terminated only with his life. He soon had occasion to put it to the test. Albani, animated by the desire of becoming acquainted with the wonders of ancient and modern sculpture, proceeded to Rome; where he was favourably noticed. He sent several drawings of the principal works of Raphael to Zampieri; upon whom they made such an impression immediately, that he resolved to seek lessons from the genius and the kindness of his friend. Having arrived at Rome, he was received by Albani with the most generous hospitality; and Annibale Carracci, interested by the mutual affection and enthusiasm of the young painters, adopted them as his pupils.

Annibale was then occupied with the immortal frescos in the Farnese Gallery. Dominichino, struck with the sublime beauties he beheld expanding under his eyes, lost no time in endeavouring to render himself worthy of being associated in such a noble undertaking. A picture of the "Death of Adonis" attracted

the public attention to the young painter, and procured him the friendship of Agucchi, an illustrious Bolognese, brother to the cardinal of that name, and a passionate admirer of the arts. From this moment began the jealousy and incessant persecutions against this successful artist, of which he was ever after the object. Among his detractors, Agostino Carracci did not show himself the least; and, mistaking for slowness that which was in reality the result of the most profound reflection, he never called him any thing but the ox. But Annibale, who understood all that futurity had in store for his pupil, avenged this injurious epithet one day, by replying that, "the ox would yet mark out his furrow so well, that he would fertilize the field of painting."

The painting of the "Deliverance of St. Peter," enlightened the Cardinal Agucchi on the unjustly disputed merits of Zampieri, who was then intrusted by him with the decoration of the church of St. Onephorus. A short time afterwards, Dominichino had to direct the erection of a tomb to the memory of his protector. He sculptured, with his own hand, some ornaments, and painted above these, in an oval, the portrait of his deceased friend.

Dominichino had produced "Suzanna and the Elders," "St. Paul in a trance," "St. Francis on his knees before a crucifix," and "St. Jerome in his Grotto;" when Agucchi, becoming the majordomo of Cardinal Aldobrandini, obtained for him the decoration of the Villa Belvidere, which belonged to the prelate. In this palace, Dominichino sketched some episodes of the "History of Apollo," which the art of engraving has made known to the world. Shortly after this, Cardinal Odoard commissioned him to paint several miracles from the life of St. Bartholomew, in the abbey of Grotta Ferrata. It was in one of those works that he drew the portrait of a young girl of Frascati, whom he loved, and whom he had vainly sought in marriage of her parents, in the costume of a page. The resemblance was so perfect, that the parents of the young person, enraged at seeing their daughter's features thus exhibited to the public, obtained the dismissal of the indiscreet painter.

On his return to Rome, he found his faithful Albani working at the chateau of Bassano, for the Marquis Guistiniani. Happy at having it in his power to assist his friend, he induced

the Marquis to entrust Dominichino with a portion of the painting which remained to be executed. The ability which he displayed very much increased his reputation, and procured for him the direction of the frescos of the chapel of St. Andrea, in the church of San Gregorio, in which he represented "The Flagellation of St. Andrea," concurrently with Guido Reni, the other celebrated pupil of Carracci, whose fresco represents the same saint kneeling before the cross. Under these circumstances, fortune pronounced against Dominichino. He received for his composition only a hundred crowns, whereas four hundred were given for that of Guido; this was because the latter artist, gifted with great personal beauty, a brilliant wit, and an amiable disposition, was then the painter most in vogue. Applying to the most vulgar details of private life an exquisite sentiment of elegance, he was surrounded with an aureola of splendour and of taste. Always magnificently arrayed, he painted in a sumptuous studio, where the most distinguished personages and the most talented artists of Italy were in the habit of meeting; whilst his rival, to whom nature had refused outward advantages,

lived poor and despised, in the most complete solitude, without parasites and without a Mæcenas, limiting his recreations to excursions in the country around Rome.

A difference so humiliating at last exhausted the patient resignation of Dominichino. He was about to return to Bologna, when, in order to retain him, he was commissioned to paint the "Communion of St. Jerome," for the great altar of San Girolomo della Carita. This admirable composition, which Poussin compares to the "Transfiguration," by Raphael, excited a profound sensation in Italy, and it may be said, throughout the whole of Europe, where it became celebrated by means of engravings. Dominichino did not receive more than fifty crowns for this sublime conception. Envy, which brought upon him fresh persecutors, unable to discover any faults in his composition, wished to deny him the credit of invention. He was accused of having copied Agostino Carracci, who had painted the same subject. Lanfranco, one of his most ardent enemies, went so far as to have the painting of Carracci engraved. In this picture, it is true, a certain resemblance to the painting by Do-

minichino is perceptible, but the latter is much inferior.

After having painted, in the church of San Lodovico die Franceni, the charming frescos of the chapel of St. Cecilia, which consolidated the brilliant success of his "St. Jerome," Dominichino was invited to Fano by the illustrious house of Nolfi. During the time that he was employed in sketching on the walls of the cathedral of that town the history of the life of the Virgin, he was permitted to enjoy that peace and tranquillity for which he had so ardently sighed. Of this he preserved the remembrance all his life, and never spoke of Fano but as his terrestrial paradise.

His works being completed, he longed to see his native town, where he hoped to meet from his fellow-citizens the same favour they had shown to Guido Reni. But he soon discovered that he was under a delusion. At Bologna as well as at Rome, he was completely eclipsed by his brilliant rival; and after devoting several months to his family, he again started for Rome, despairing of ever seeing his merit acknowledged by his cotemporaries. His absence, however, was not of long duration. He was recalled to his own

country by the lords of Ratte, who commissioned him to execute the great painting of "The Virgin of the Rosary," for the church of San Giovanni, in Monte.

It was then that Dominichino, who had already reached his thirty-eighth year, without having been able to secure, if not opulence, at least the competence his talent permitted him to hope for, found his position suddenly altered. He was married to a young person of great beauty and good fortune, named Marsibilia Barbetti, whose attachment and whose excellent qualities consoled him more than once in his misfortunes. That union, which satisfied all the affections of his heart, proved, however, a new source of vexation. His right to the dowry promised to his wife was disputed; and in order to obtain it, he was obliged to have recourse to a law-suit, the expenses of which devoured half of it. At a later time, when Heaven had made him a father, he had the misfortune to lose two young children whom he adored. The remembrance of this sad event pursued him to the tomb.

Some years after his marriage, Dominichino returned to Rome with his wife, and resumed

his studies with increased ardour. He had flattered himself with the hope that his absence would disarm, or, at least, put an end to the attacks of envy; no such fortunate event, however, occurred. The church of San Andrea della Valle had just been completed, and Cardinal Montalte, by whom it had been built, made choice of Zampieri to embellish it. The painter surpassed himself in his frescos, which are to this day the admiration of all strangers who visit Rome. The four Evangelists, represented on the sides of the cupola, and the great painting of the "Martyrdom of St. Agnes," obtained for him all the praise he merited; but, by a fatality that seemed ever to pursue this artist, at the very moment when he was preparing to put the seal upon his success by the paintings on the dome, the artful and envious Lanfranco had this important work confided to himself.

To console Dominichino for this unmerited disgrace, Pope Gregory the Fifteenth, who, previous to arriving at the pontifical throne, had held his son at the baptismal font, entrusted him with the building of the apostolic palace; but the short time the pontificate of his protector lasted, did not permit the

painter to draw from his new employment the advantages he might have expected.

Dominichino, disgusted with his residence at Rome, had for a long time solicited some great enterprize, which, while occupying his last years, should restore to him the ephemeral calm he had enjoyed at Fano. It may be imagined with what joy he accepted the offer made to him of going to Naples to paint the famous dome of San Januario. In vain did his wife and his friends endeavour to turn him from this unfortunate resolution; in vain did they represent that the Neapolitan painters had formed a conspiracy to disgust every foreign artist, who should attempt to deprive them of the credit and the profits they imagined due exclusively to themselves. He was deaf to all counsel, and proceeded there with his family, but soon had cause to acknowledge the propriety of the advice he had despised. He had scarcely commenced his gigantic work, when he was again harassed by persecution, which placed every description of obstacle in his way. His enemies pushed their hatred as far as to gain over the workman employed to prepare the plaster, and this wretch added cinders to the lime in order to make the sur-

face full of inequalities. Ribera, especially, made every effort to reduce to despair the artist whom he was not able to equal.

At last, worn with anxiety and annoyance, Dominichino fled from Naples, as Annibale Carracci, Guido, and Guiseppino had already done; but the attachment he bore towards his wife and his daughter, who were left as hostages in the hands of his enemies, put him to the sad necessity of resuming a career destined to terminate in his death. From that time his existence was but a continual torture. Such was the terror with which the violence of his enemies inspired him, that he was obliged to prepare his food for himself, in order to avoid being poisoned by a treacherous hand.

He died, or rather ceased to suffer, on the fifteenth of April, 1641, at the age of sixty. There is an accredited opinion, that he succumbed to that poison which he had so much endeavoured to guard against. The unworthy treatment he had endured in life pursued him even beyond the tomb. Lanfranco had influence enough to cause the compositions commenced by the sublime pencil of Dominichino to be effaced, and substituted his own drawings. The Spanish Viceroy, also, forgetting

the respect due to the memory of the painter of the "Communion of St. Jerome," exacted from his family the reimbursement of the sums paid on account.

Dominichino has left an infinity of works, all triumphantly testifying to his rare facility in each style of painting. His drawing, which bears the impress of as deep a study of nature as of the antique, is great and noble; his groups are well arranged; his draperies, disposed with grace, are flowing and majestic, and yet full of simplicity; his colouring is generally remarkable for freshness. There is nothing laboured in his style, for his execution seems to have been the fruit of the most profound reflection. This great artist, the first of the celebrated school of the Carracci, ought to occupy one of the most distinguished places in the higher ranks of painting, where his genius places him beside Raphael.

[Dominichino, though a general illustrator of Christian art, like most of his cotemporaries, succeeded quite as well with classical subjects —this, however, had for some time been necessary to an artist of any pretension. Art becoming more social in its application, sought other sources than such as were appropriate to

the decoration of religious edifices, and of these it was scarcely possible to find one more attractive than Heathen mythology. Much admired, therefore, as are the artist's frescos in the chapel of the Duomo al Fano, illustrating the life of the Virgin, his oil painting of "Diana and her Nymphs," in the Borghese Gallery in Rome, is equally esteemed. Among the examples of this master in England must be noticed a "St. John," in the possession of the Earl of Carlisle; "Christ bearing the Cross," "St. Francis," a "Head of St. Agnes," and two grand landscapes, in the collection of the Earl of Ellesmere; a "St. Cecilia playing on the Viol d'Amore," and a small "Landscape, with figures of Abraham and Isaac," and another landscape, equally attractive, in that of the Marquis of Lansdowne; a "Youthful Christ, with the Instruments of the Passion," and three landscapes; "The Bird-catchers," "Apollo and Marsyas," and "Tobit and the Fish," in that of Mr. Rogers; a "St. John," belonging to Mr. Miles; a graceful landscape, with the "Judgment of Paris," and a curious burlesque, representing a lawyer mounted on a mule, holding an owl perched on his wrist, in the possession of Miss Rogers. We have besides,

in the Dulwich Gallery, "Venus in the Gardens of the Hesperides;" at Windsor Castle, a "St. Catherine," and a "St. Agnes;" and in the National Gallery, "Tobias and the Angel," the "Stoning of St. Stephen," a "St. George and the Dragon," and "Erminia with the Shepherds." Other examples are in the collections of the Dukes of Devonshire, Hamilton, and Sutherland; Lords Yarborough, Westminster, Ashburton, Hertford, Cowper; and Messrs. Rothschild, Wynn Ellis, Labouchere, and Munro.]

Francesco Albani, who was born in 1578, was more employed in classical and allegorical subjects, which he painted at Bologna and at Rome, with peculiar elegance and freedom. In his works the social aspect of art became more prominent. Gods and Goddesses, and troops of Amorini, in pretty landscapes, were formed into graceful tableaux, respecting the decorative character of which there could be no mistake. He painted a few religious pictures —"The Infant Jesus sleeping on the Cross" being his favourite subject. He died in 1600. The Marquis of Westminster possesses his "Triumph of Venus," and a "Virgin and

Child;" the Earl of Ellesmere a "Holy Family," and a "Salmacis and Hermaphroditus," a repetition of which is in the Dulwich Gallery; and at Hampton Court there is a picture attributed to him, representing "Nymphs and Satyrs." Paintings by him are also in the galleries of the Duke of Devonshire, Marquis of Exeter, Marquis of Lansdowne, Lords Ward, Yarborough, and Darnley; and Messrs. Holford, Ford, Morrison, Wynn Ellis, and Booth.

Among his pupils were Giovanni Battista Mola, a Frenchman, who excelled in portraits, Pietro Francesco Mola, a good historical painter, especially with Scriptural subjects, was a pupil of Dominichino. Of his works we possess several interesting examples; among them a "Hagar in the Desert," in the possession of Miss Rogers; "John the Baptist Preaching in the Wilderness," in the Gallery of the Duke of Sutherland; "The Baptism of Christ," in that of the Earl of Ellesmere; and a "Holy Family in a Landscape," in that of the Marquis of Lansdowne; while, in the Dulwich Gallery, we have a "Holy Family," a small Landscape, "Pluto and Proserpine," and "St. Sebastian;" and, in the National Gallery, another

"St. John Preaching," another "Holy Family," and a "Leda"—Carlo Cignani, who possessed a graceful style of execution, with very little invention; Andrea Sacchi, a painter of higher rank, if we are to judge by his "St. Romnaldo among the Friars of his Order," in the Vatican—but this is his best work—his "Christ bearing his Cross," in the possession of Mr. Rogers; and "St. Bruno at his Devotions," belonging to the Marquis of Westminster, are well worthy of notice. Carlo Maratti was his pupil—a painter of some artistic merit, but of no originality, whom we have already noticed in the Roman School.]

GIOVANNI FRANCESCO BARBIERI, surnamed Il Guercino da Cento, because he squinted a little (*guercio*, squinting), was born at Cento, near Bologna, in 1590. Being the son of poor parents, he was sent to school merely to learn reading and grammar. However, at ten years of age, he already attracted attention by his decided inclination for drawing. His father placed him with a painter of his own town, in order to cultivate his talent, but he could only have given it a wrong direction; the sight of some able works of the school of the Carracci opened

the eyes of the young painter, and inspired him with a desire to educate himself. At twenty years of age, he went to Bologna, and, thanks to his persevering and conscientious endeavours, succeeded in reaching that perfection which his first erroneous instruction would have prevented him from attaining. Although he was a very great admirer of the best productions of his cotemporaries, he abstained from copying them, and only imitated the greatness and the vigour of their style. He took particular pains to give to his compositions a very marked *relievo*, on which account he was designated by some authors the *Magician* of Italian painting.

It was at this time, that is to say, in 1620, that he executed his best works—"The Aurora," which is at the present day to be seen in the villa Ludovini, near Rome, and which he executed with the hope of rivalling Guido. It is an admirable composition; if it does not surpass, in drawing and in grace, the painting of his great antagonist, it must be admitted that it is very superior to it in design, in colouring, and in a certain poetry, in which Guido is generally deficient. The "Death of Cato of Utica" is likewise an excellent paint-

ing; "Coriolanus yielding to the Prayers of his Mother," the "Children of Jacob showing him the bloody coat of Joseph," "Judith and Holofernes," and the "Peace of the Sabines and Romans," are so many fine productions, testifying to the prolific power of their author's pencil.

The life of Guercino presents few remarkable peculiarities. It was spent in the solitude of an anchorite, which explains the cause of the monotony that most of his compositions are reproached with. Given up to devotion—to that devotion that evinces a fervent and profound faith—never did he pass a single day without prayers; never did he appear at those sumptuous orgies at which many artists of his time were accustomed to dissipate their money and their health. Though constantly attacked by his cunning rivals, he proceeded steadily on his course. His greatest pleasure was to employ the wealth he acquired by his pencil in benefiting those whom he suspected to be in want; in particular, young artists, without fortune, shared both his liberality and his advice. He was, in return, loved as a father by them; and, every evening, was seen walking with them, whilst discoursing enthusiastically

upon art. In a word, the career of Guercino was that of a virtuous man. He terminated it, while painting, in 1666, at the age of seventy-six; after having been constantly occupied with the happiness of his nieces, whom he tenderly loved—more than one, it is said, having taken the veil through his exhortations. He had never been married.

[Examples of this painter are by no means rare in England. In the Gallery of the Marquis of Lansdowne, there is one representing "The Return of the Prodigal Son." Miss Rogers possesses a "Christ lamented by two Angels," a repetition of the one in the National Gallery, and a landscape with St. Peter. The Marquis of Westminster, a "Madonna." The Duke of Sutherland, a "St. Gregory," a "David and Goliah," and a landscape, containing an ancient arch. And the Earl of Ellesmere, "The Portrait of the Cenci," and "David and Abigail." At Hampton Court, there is a portrait of himself, and "A colossal Head of a Warrior." At Dulwich, "The Woman taken in Adultery," "St. Cecilia," and "The Salvator Mundi" (a head). The National Gallery contains his "Dead Christ with two Angels." And at Windsor Castle,

may be found his "St. John in the Wilderness," "The Woman of Samaria at the Well," "St. Matthew writing his Gospel," "A Sybil," "A Head of St. Paul," another of "St. Peter," and a second portrait of himself. Examples of this master are in all the finest collections in the country.]

GUIDO RENI, better known under the name of GUIDO, was born at Bologna, in 1575. His father, Daniel Reni, a distinguished musician, wished, at first, to teach him music; but all his efforts were unsuccessful. The child was constantly leaving the harpsichord at which he was placed, in order to sketch, with charcoal, on the walls and floor, figures of remarkable boldness. It was necessary, therefore, to let him follow his own vocation, and he was placed in the studio of Calvaert, where he promptly acquired that rare facility of execution which characterizes all his works; but, following the example of the other pupils of the Flemish painter, he soon left him to take lessons from the Carracci. Lodovico and Annibale took a great liking to the young painter, and neglected nothing which would assist in developing and in perfecting his talent.

It was at this period that these celebrated men were endeavouring, by all imaginable means, to turn their pupils from the sombre and savage manner which Caravaggio had brought into fashion. Guido, whose more gentle disposition and more reflecting mind inclined him to follow a style opposed to that of the fiery rival of his masters, appreciated all their counsels, and made it his duty to follow them.

His first attempt was the painting of "Orpheus and Eurydice;" which, by the dignity and elegance of its composition, by the truth of its colouring, and by its large and harmonious distribution of light, procured for its author general congratulations. The Carracci and all the enemies of Caravaggio pronounced it a *chef-d'œuvre*. From this time the rivalry between the two schools increased. The timid character of Guido could scarcely contend with the brutality of Caravaggio, who threatened death to any one that refused to admire him; but, to all the provocations, to all the insults of which he was the object, Guido contented himself with replying, "The light of day is preferable to the darkness of night—I prefer my style to that of Caravaggio."

Guido had made a copy of the "St. Cecilia," of Raphael; he made a present of it to Cardinal Farchinetti, and sent it to Rome, together with two paintings which he had executed for Cardinal Sfondrato. These works, on reaching Rome, created such a sensation, that the reputation of the artist quickly spread throughout the whole of Italy. Desiring, above all things, to behold the marvels of Rome, he profited by his success to visit that celebrated city. Being favourably received by Albani, he was, on the day, after his arrival, presented to Guiseppino; who, seeing in him the opponent of Caravaggio, declared himself his protector, and used all his influence to enable him to supplant his rival. The latter had sketched for Cardinal Borghese the "Crucifixion of St. Peter;" the painting was taken out of his hands to be entrusted to Guido; however, the Cardinal, who liked the style of Caravaggio, made it a condition that the painting should be finished in the manner of that artist. Guido, in exactly fulfilling this condition, proved that for his pencil nothing was too difficult.

Caravaggio was not the man to allow what he had in hand to be taken from him with

impunity. One day he had a most violent altercation both with Guiseppino and Guido. Guiseppino, who knew what aggressors he had to deal with, kept himself prudently at a distance; but Guido, who, as he grow older, had lost the timidity of his youth, now retorted insult for insult. The two adversaries soon came to blows, and before they could be separated, Guido received a thrust in the face from the sword of his opponent; fortunately, the wound, though deep, was not dangerous; it did not prevent Guido from finishing the works he had commenced, or from undertaking others that increased his reputation.

Pope Paul the Fifth was kindly disposed towards Guido, and selected him to ornament his private chapel, in the palace of Monte Cavallo, with paintings in fresco. The latter painted above the altar, "The Annunciation;" in the dome, "Paradise, with a multitude of Angels and Saints;" and on the sides, Amorini in every variety of attitude. His frescos are reckoned among the number of his best works. The sovereign Pontiff took pleasure in watching the artist at work, and often came to see him.

Whilst these favours were being lavished

on him, the hatred of his enemies did not remain inactive; intrigues and calumnies were put into requisition, to prevent him from receiving the sums due for his paintings. The treasurer of the Pope, gained over by the opposing parties, raised a thousand impediments against the payment. Guido, at length, affronted and irritated, quitted Rome secretly, and proceeded to Bologna, where he painted two pictures for the church of San Dominichino; one representing the "Apotheosis of the Saint;" the other the "Massacre of the Innocents."

The sovereign pontiff, grieved by the absence of an artist whom he had so honourably distinguished, severely blamed those who had allowed him to depart, and requested the legate at Bologna to make him immediately return. It was necessary to enter into negociations, in order to conquer the reluctance of the painter to go back to a city where he had met with so much discouragement; and it was only after the most pressing importunities, that he decided upon returning. On his arrival in Rome, the cardinals sent an equipage to meet him, as far as Ponte Molle,—an honour offered only to the ambas-

sadors of the first-rate powers when making their state entry into the capital. The Pope received him with kindness, and loaded him with favours. Guido resumed his labours; but, after he had completed the magnificent frescos of the chapel of Santa-Maria-Maggiora, fresh annoyances obliged him to return to his native town. There, at least, he was not in continual turmoil from the jealousy of his enemies. He now applied himself to his art with fresh ardour, and his works were so sought after, that, in order to obtain any of them, it was necessary to pay for them before they were sketched; for, not only the great and the wealthy, but sovereigns also were desirous to obtain some of the productions of his pencil.

It was at this time that he executed his most remarkable works: The "Labours of Hercules," which he painted for the Duke of Milan; the "Toilet of Venus," for the Duke of Bavaria; the "Abduction of Europa," for the King of England; the "Graces crowning Venus," for the Duke of Savoy; "A Virgin," for the King of Spain; and the "Annunciation," for Mary de Medicis.

When these paintings were finished, Guido was requested to come to Naples, where works of some importance had been projected. But having become an object of jealousy to that section of painters of whom Ribera was chief, he remained but a short time in a city where his life was not in safety, and returned to seek tranquillity at Rome.

With the fortune he had amassed, and with the consideration which his talent had procured for him, Guido Reni might certainly have been the happiest of Italian artists. Unfortunately, he gave himself up to a fatal passion for play. In a short time, all the wealth he had so honourably acquired was lost in gambling-houses. It has been asserted, but the respect due to the memory of so great an artist compels us to refute such an imputation, that Albani, jealous of the glory of his old companions, had paid his pupils to draw Guido into dissipation. The frank and loyal character of Albani places him above this calumny. Be this as it may, when Guido was ruined, when he was even justly accused of usury, he was still anxious to satisfy his propensity for gam-

bling, by the produce of his works. It was to this insatiable love of gold, that the prostitution which he made of his talent must be attributed. Paintings, without merit, came continually from his hands to be sold for a very small sum; when he was hard pressed by his creditors, he sometimes executed as many as three paintings in a day. Abandoned by his friends, and loaded with debts which he could no longer pay, his position became fearful. To complete his misfortune, sorrow and wretchedness brought on a long and painful illness; in consequence of which, he died, almost forgotten, in 1642, at the age of sixty-seven.

In order to appreciate the talent of Guido correctly, he must be judged by the beautiful works he left at Rome, Ravenna, Bologna, Genoa, and Modena, all of which are remarkable for richness of composition, correct drawing, grace and dignity of expression, freshness of colouring, great taste in drapery, softness, brilliance, and delicacy.

[As the last great artist of a celebrated school, and the last of the great Italian painters who combined the study of the classic with

the Christian ideal, Guido deserves our particular regard. The social application of art had at this period become so general, that he was necessarily influenced by it; in some instances so strong, as to exhibit the naturalistic tendency of his unscrupulous rival, Caravaggio. Hence, too, arose the variety of historical and mythological illustrations that proceeded from his easel. Nevertheless, as a painter of religious subjects, he was often worthy of the best days of Christian art. His "Aurora and the Hours," and "Fortune flying over the Globe," at Rome, popular though they may be, are less admirable than the "Assumption of the Virgin," in the gallery at Munich, and "The Nativity," in the choir of St. Martino, at Naples. England is abundantly supplied with Guidos. The Marquis of Lansdowne has a head of "St. Sebastian;" Mr. Rogers one of "Christ crowned with Thorns." The Marquis of Westminster, "The Nativity," and "La Fortuna." The Duke of Sutherland, "The Circumcision," "Hippomenes and Atalanta," and "Mary Magdalen." The Earl of Ellesmere, an "Infant Christ sleeping," and a repetition of Guido's Michael. In the Dulwich Gallery

there is a "St. Jerome," "St. John the Baptist Preaching in the Wilderness," a "Martyrdom of St. Sebastian," and "Europa." Dr. Waagen is satisfied with the St. Sebastian only. At Windsor Castle, a "Cleopatra applying the Asp." And in the National Gallery, "St. Jerome doing Penance," "Susannah and the Elders," "A Magdalen," "A Coronation of the Virgin," "Perseus and Andromeda," "Lot and his Daughters leaving Sodom," "Venus attired by the Graces," and a "Youthful Christ embracing St. John." This painter may also be seen to advantage in the collections of the Dukes of Northumberland, Devonshire, Bedford; Lords Yarborough, Ward, Cowper, Radnor, Lonsdale, Northwick, Ashburton, Exeter, Darnley, Suffolk, Shrewsbury; Messrs. Baring, Rogers, Hope, Munro, Holford, Phipps, Neeld, Miles, Harford, and in several others.

Among the artists who adopted more or less the manner of the Carracci, were Alessandra Tiarine, Lionello Grada, and Giacomo Cavedone, painters of unquestionable ability. Francesco Grimaldi, a pleasing landscape painter; Pietro Paolo Bouzi, commonly called "Il Gobba da' Frutti," a clever painter of

fruit, examples of which are in the possession of the Earl of Shrewsbury. Bartolommeo Schidone, of Modena, adopted the close imitation of nature then in high favour.

A few examples of his style exist in this country; the Earl of Ellesmere possessing his "Infant Christ taught to read by the Virgin;" another "Virgin and Child," and a separate "Study of the Two Heads," belong to the Marquis of Lansdowne. The Marquis of Westminster's collection contains "A Magdalen;" and there is a "Study of a Cupid sleeping," in the Dulwich Gallery. Giovanni Battista Salvi, called Sassoferrato, from his birth-place, was celebrated as a copyist of Raphael, Titian, and Pietro Perugino, but also executed original pictures, some of which possessed—for instance, the "Madonna del Rosario," at Rome—considerable expression. The Marquis of Westminster possesses a "Virgin and Child;" the Duke of Sutherland a second; and a third is in the National Gallery, by this painter.

The school of the Procaccini at Milan, existing from the middle of the sixteenth century, may be considered an offshoot of that of Bo-

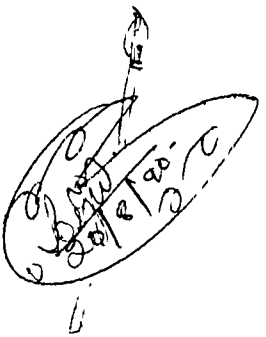
logna, whence proceeded its founder, Ercole Procaccini, a careful painter, though not a great artist. His sons, Camillo and Giulio, exhibited considerable artistic powers; rather, however, in the way of imitation than of invention, the characteristic of the school.

Baroccio endeavoured to establish a similar school at Rome towards the close of the sixteenth century. Examples of this master may be seen both in private and public collections in England: The Marquis of Westminster possesses a "Riposo," and "An Entombment." Mr. Rose a "Holy Family" (Madonna del Gatto), of which we have a repetition in the National Gallery. At Windsor Castle there is a "Nativity;" and at Hampton Court, "A Penitent received into the Church." Among his followers, Lodovico Cardi da Cigoli, a Florentine, distinguished himself by painting excellent scriptural illustrations. Domenico Feti, a Roman, executed several subjects. There is a fine portrait of this artist in the gallery of the Earl of Carlisle; and at Hampton Court are twelve "Heads of Saints," and "David with the head of Goliah." Other examples are in the collections of the

Marquis of Bute, the Earl of Shrewsbury, and the Earl of Darnley.

Cristofano Allori belongs to the same class, but occasionally rises by merit of a higher order. A "St. Cecilia," that was in Mr. Wells's collection, is a noble specimen of this master; by whom there is also a fine portrait at Alton Towers.]

END OF VOL. I.



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INCLUDING MS. DOCUMENTS IN THE BIBLIOTHEQUE IMPERIALE, AND THE ARCHIVES DU ROYAUME DE FRANCE, AND THE PRIVATE CORRESPONDENCE OF QUEEN MARGUERITE WITH FRANCIS I., ETC.

BY MISS FREER.

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